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LITERATURE.

The Governance of England: otherwise called the Difference between an Absolute and a Limited Monarchy. By Sir John Fortescue, Kt., sometime Chief Justice of the King's Bench. A Revised Text. Edited, with Introduction, Notes, and Appendices, by Charles Plummer. (Oxford: Clarendon Press.)

THIS new edition of a very celebrated work, by no means so well known as it is celebrated, will be a boon to every student of English constitutional history. Not many editors have devoted to their task so much elaborate research in illustration of their author's meaning and of the bearing of his remarks upon the history of his country as Mr. Plummer has done for Sir John Fortescue. The mere extent of his editorial comments may be shown by the statement that 105 pages of introduction and 188 pages of notes (only ten pages of which are mere textual criticism) are devoted to the illustration of a treatise which does not quite cover fifty pages, though printed in a larger type than anything else in the volume. In addition to all which there are a brief appendix of fragmentary treatises of Sir John Fortescue, and a glossarial and a general index. But the mere extent of illustrative matter would not earn from us such cordial thanks if it were such as we have seen in many reprints, in which the editor has sought to show off his own reading with a number of irrelevant comparisons. Here, on the contrary, there is nothing that is out of place, and almost every word of comment is of real value.

The justification of all this labour and pains is to be found in the special character of the treatise here edited—"the earliest constitutional treatise in the English language." So much has been written in later times, and so much still continues to be written, both on the present working and the past history of the English constitution, that it should require no lengthened arguments to prove the importance of studying what was thought of it by a chief justice in the fifteenth century. And yet this is just the sort of study which has hitherto been very much neglected. Men commonly derive their notions of the British Constitution, not from the facts of its history, or from the writings of those most familiar with its working at different periods, but from an ideal drawn of it by popular writers and platform orators, who see nothing in the past except the gradual development of those institutions and usages to which we are accustomed to attach most importance at the present day. Nay, it must be owned that far too frequently even learned historians bow down to these "idols of the market place"; and perhaps it is not

altogether a gracious task to point out the extent of the delusion.

Nevertheless, even the literary history of this treatise invites some comment of the sort. Published for the first time in 1714 it was entitled by its original editor, a lineal descendant of the author, "The Difference between an Absolute and a Limited Monarchy." This was intended as a modern rendering of the title prefixed by the author himself to the first chapter; but the terms "absolute" and "limited monarchy" were unknown to Fortescue, and do not really quite express his thought, though perhaps they are passable English substitutes for his *dominium regale* and *dominium politicum et regale*. The real object of the work, however, was not to discuss this difference, which is but the starting-point of the author's argument; but to show how England, being the sort of monarchy it actually was, required to be governed in the days when Fortescue wrote. It was a thoroughly practical treatise, not in the least degree speculative; and this to us makes its value all the greater. The author did not trouble himself about ideal constitutions. Even when he speaks in general terms he points to very distinct examples of what he means. France was the mere *dominium regale*, where the Crown imposed taxes without the consent of the three estates, and the Commons were consequently oppressed and impoverished to the last degree. And Fortescue, a lawyer, with plenty of an Englishman's pride in him about this and other matters (he is proud to think that even English thieves, when beset by poverty, will attack twice their number openly, while the oppressed French Commons have not the heart to rob), is glad that his own country is governed on quite a different system.

But what was that system? What sort of a "limited monarchy" was it that Fortescue thought so admirable? The modern reader thinks at once of Parliament as the great barrier against absolutism. But, curiously enough, in this earliest treatise upon the Constitution, Parliament is scarcely mentioned; and I cannot agree with the editor in supposing that this was because the composition and powers of Parliament were so well known as to make commentary superfluous. They could hardly have been better known in that day than in our own; but what practical treatise on Government nowadays could avoid reference to Parliament in almost every page? And if the ordinary theory be right that the power of Parliament was greater under the House of Lancaster than it ever was afterwards till the days of the Stuarts, it is the more extraordinary that a writer who appreciates so highly the principle of popular government should have told us so very little about the mechanism through which popular government acts.

The truth is, as I have maintained before now (although it requires some courage to differ, not only from Hallam, but from Bishop Stubbs), Parliament was by no means the controlling power in those days that it is commonly supposed to have been. What control, indeed, could it exercise when it might be years without meeting at all? Even under Henry IV., who was more dependent on it than most sovereigns, it did not meet absolutely every year; and though, as a

matter of fact, a year seldom passed without its being convoked, it was only the necessities of the Crown that caused its frequent assembling. When, under the Tudors, the Crown became more wealthy, the meetings of Parliament were proportionally fewer; and certainly we hear of no regret expressed in those days at its being so seldom summoned. Parliament existed really for the benefit of the sovereign; and if he could do without it so much the better. New laws, no doubt, might be required as well as more supplies; but even of the need of fresh legislation the king and his council were considered the best judges. As to supplies, Fortescue's idea, it would seem, was rather to make the king more independent of Parliament than otherwise.

A "limited monarchy," in fact, in our sense of the phrase, was not his idea at all. In his view, the monarchy was, if anything, more limited than need be. As compared with those of his powerful barons, the king's resources were miserably inadequate; and this was a very serious evil. No lord's "livelode," Fortescue tells us, could sustain the king's extraordinary charges. An Earl of Warwick could maintain an enormous household; but then he had no regal duties to perform, no ambassadors to send abroad or to entertain, no fleet to keep up at his own expense, nor garrisons on the borders, nor judges at Westminster. All national responsibilities fell upon the king, and it was a national duty to see that he had wherewith to meet them. Hence, as the title of chap. viii. sets forth, "If the king's livelode suffice not, his subjects ought to make it sufficient." The great danger in that day, as events had clearly shown, was that subjects might become too powerful for their sovereign; and it was important that the revenue of the Crown should greatly exceed that of any individual subject in the land.

But to bring this about Fortescue looked in the first place not to Parliament, but to the king's council. It was with the council that the control of matters really lay; and how to provide the king with a good permanent working council was Fortescue's chief concern. Nor does he think of looking below the aristocracy in the selection of the king's advisers. A permanent body of twenty-four, or perhaps of sixteen, councillors—one half of them spiritual lords and one half temporal—was to be the basis; and the king was to choose every year four, or perhaps two, others of each order to serve along with them. This body would have to devise measures for the amendment of the laws when necessary, and for the encouragement of trade within the realm, and how to prevent money going out of the country, according to the political economy of those days. Their previous deliberations ought to save Parliament much trouble in discussing the measures laid before it; and with regard to finance, Sir John himself indicates the lines on which they ought to proceed to replenish an exhausted exchequer. One of them was—no new idea, indeed, for it was frequently put in practice—a resumption of grants by the crown; after which the king was to live "of his own," in the language of the time, and not trouble his Parliament except in special exigencies.

Thus, instead of a limited monarchy, Fortescue was really preparing the way, as his

editor points out, for what Mr. Green has christened "the new monarchy"—in other words, Tudor despotism. But strong and efficient government was so much the want of the age that even despotism seemed preferable to the weakness of Henry VI's reign. Or rather, it would be more just to say that despotism was a thing the people never dreaded. Secure under the protecting wings of a *dominium politicum et regale*, the Tudor tyranny came upon them by surprise. Their government, moreover, remained even then as free as in the days of Fortescue, with pretty strong safeguards for those days against arbitrary taxation; and no sovereigns posed all along as friends of the people so effectually as the Tudors. Nothing can be a greater mistake than to regard them as having stopped the growth of popular institutions for a century. Quite the contrary. Their tyranny struck down isolated victims, but respected the externals of the constitution. It preserved and even developed the powers of the House of Commons in a way that a less exacting government could not possibly have done. It was a new monarchy, indeed, in its vigour and its absolutism; but it watched at every turn the disposition of the people, and even threw itself, far more than the Plantagenets had done, upon the people for support.

JAMES GAIRDNER.

The Paradise of Dante. By A. J. Butler.
(Macmillan.)

MR. BUTLER has earned the gratitude of all English students of the *Paradiso*, how many (or how few) soever they be, by supplying them with a good vigorous prose translation of that very difficult poem, with helpful notes. This is in continuation of a similar volume on the *Purgatorio* which he published in 1880; and both works may be regarded as the continuation and completion of the design carried out for the *Inferno* only by the late Dr. Carlyle. If Mr. Butler's translation scarcely reaches the level of that remarkable book, his notes are at any rate of a far more substantial and learned character. Whatever may be said of the merits of various forms of translation, one merit, that of affording the maximum of help to the student, clearly belongs to the prose form; and, amid the theological disquisitions, metaphysical intricacies, and scholastic technicalities of the *Paradiso*, who can afford to dispense with any help and guidance that may be had?

These, at first sight, repellent features of the *Paradiso* have brought about the much to be regretted result, that this, undoubtedly the greatest monument of the poet's transcendent genius, is very little read or known. The greatest monument of his genius it is assuredly. For the scenes of the *Inferno* and *Purgatorio* offered abundance of striking incident and poetic material (though who has ever made such use of it as Dante?). Conventional beliefs and stock traditions, to say nothing of Church dogma, had, as it were, explored and mapped out these regions with such minuteness and precision, that the general plan and outline of the first two Cantiche were, so to speak, ready to hand. But with the *Paradiso* the case is very different. The subject of the various phases and types of heavenly joy offers (at least we

should have said so antecedently) little variety; for what the old poet said of good and evil conduct may be applied to their future results so far as they are at present known or imagined:

ἐσθλοὶ μὲν γὰρ ἀπλῶς παντοδαπῶς δὲ κακοί.

Further, the subject is altogether vague, and beyond the range of even imaginative experience. Revelation itself speaks but negatively, and can only tell us that "Eye hath not seen, nor ear heard, nor hath it entered into the heart of man to conceive" these things; and so this had remained a *terra incognita* to the speculations of divines and the ingenuity of tradition. Yet this is what Dante has dared to describe in a poem of thirty-three cantos and nearly 5000 lines. This was indeed, by comparison with the earlier Cantiche, like the task of making bricks without straw. No wonder he has himself discouraged all but the hardiest from attempting to follow him on his bold venture in the well-known lines:

"O voi che siete in picciotta barca
Desiderosi d'ascoltar, seguiti
Dietro al mio legno che cantando varca
Tornate a riveder i vostri liti
Non vi mettete in pelago ch'è forse
Perdendo me rimarreste smarriti
L'acqua ch'io prendo giammai non si corse."

It may be hoped, however, now that Mr. Butler has made many "rough places plain," that more students will be encouraged

"Drizzare il collo
Per tempo al pan degli Angeli, del quale
Viveri qui, ma non sen vien satollo."

They may rest assured that they will not find the promise of these last words delusive.

Mr. Butler's translation is close, literal, and accurate; and his English is plain, vigorous, and unaffected—these last conditions being (it need hardly be said) essential in any attempt to reproduce Dante. The task of the translator, as well as that of the poet, is most arduous in this part of the poem. Apart from the difficulties resulting from the abstruseness in many places of the subject matter discussed, and the technical phraseology involved (e.g., such passages as the Theory of Redemption, Canto 7; the Nature and Creation of Angels, Canto 29; the Mystery of the Trinity, Canto 33, &c., &c.), the peculiar feature of Dante's style, which is so baffling to a translator, is, perhaps, most conspicuous in the *Paradiso*—I mean its astonishing simplicity and directness; or, if I might so say, matter-of-factness. It is generally utterly unartificial, yet in the highest degree artistic, with that highest form of art which conceals its way of working. We cannot see wherein lies the secret of its marvellous effectiveness. A translator constantly finds in his reproduction that somehow the charm has gone and the spirit has evaporated into baldness and directness into commonplace. He is constantly and painfully reminded of the Horatian dictum:

"Ut sibi quisvis
Speret idem, sudet multum frustra que laboret
Ausus idem: tantum series juncturae pollet;
Tantum de medio sumptis accedit honoris."

Mr. Butler seems, generally, to have surmounted this difficulty successfully; and many passages might be cited, did space permit, in which even under the grave disadvantages of

a prose dress, the spirit and effect of the original is by no means lost. Still, a translation of this kind is, of course, less ambitious in its aim than one that preserves some poetical form, and is to be judged by a different standard. Its main object is rather to be clear and helpful than poetically effective, to reproduce the exact sense rather than the form and spirit of the original. Those who turn to Mr. Butler's work, with such expectations, will probably find far more assistance and guidance to the true meaning of the original than in any other existing English translation.

It is in the notes, however, that Mr. Butler's most original and scholarly work is shown. Many of them will be found to be models of concise statement and judicious examination of divergent theories, "che noteranno molto in parvo loco" (e.g., the notes on 4.68, 10.119, 23.132, 26.107, 134, &c.), even if one may not invariably accept the conclusions. In 29.4, for example, whatever may be said of the reading adopted, as to which opinions may, perhaps, fairly be as evenly balanced as the MSS. are between "li liene in libra" and "il zenit in libra" (though, I confess, to a strong preference for the latter, with, I believe, all the old commentators, Occ. Dan. da Luoca), Mr. Butler's explanation is surely incorrect. Dante wishes to describe a movement absolutely instantaneous in its rapidity; and, with astronomical correctness, he compares it to the length of time in which at the equinox the sun and moon are precisely opposite to one another on the horizon (when they are in what Lan., An. Fior, and Ott. call "ritta e cenicata oppositione"), which, as they are both in rapid and constant motion, is an absolutely infinitesimal point of time. The process indicated by Mr. Butler of one rising wholly and the other setting, would involve a very appreciable interval, and one having no special significance in this context to justify such a complicated description.

Another very great merit of these notes consists in the abundant quotations from Aristotle, whose phraseology, at least, in the Latin form in which Dante was acquainted with it, may continually be traced on Dante's pages, and provides the key to many of his modes of thought and expression. Possibly even more important still is the influence of Aquinas; and evidence of the care with which Mr. Butler has prepared himself by a study of the *Summa* for the task of illustrating Dante may be found *passim*. This source of illustration has, perhaps, not been so carefully worked before, except by Dr. Hettinger. Finally, Mr. Butler has equipped himself for his work by a third qualification; and that is a study of the other works, especially the prose works, of Dante himself. A good instance of the light thrown on obscure passages by illustrations drawn from Aristotle, Aquinas, Brunetto, and Dante himself will be found in the note on 1.103, and in that on the very difficult line 7.140. (There are, however, two or three more very apt illustrative passages as to *compassione*, which might have been cited from the *Convito*, especially that in *Convito*, 4.21—a passage which is besides remarkably similar to this throughout). The interpretation here advocated by Mr. Butler, though not that of most of the

early commentators, seems clearly the correct one; but as a matter of translation the words "endued by complexion with potency" can scarcely be said to convey any meaning, since whatever technical sense may attach to *complexio* or *complexione*, none such belongs to the English word "complexion," which thus becomes unintelligible or misleading.

One or two words may be added in respect of textual criticism, though Mr. Butler modestly disclaims for himself any specially original work in this field. I do not know what authority exists for the reading adopted in l. 141:

"Come a terra quieto fuoco vivo."

I have met with more than twenty different forms of this line (not reckoning mere blunders, or differences of orthography); but, strange to say, out of 190 MSS. in which I have collated this passage I have not found the precise form of the line here printed in any one, though two MSS. come very near it. It may, perhaps, therefore fairly be presumed to be practically devoid of MS. authority. In some very few cases this objection is probably not fatal; but only the very strongest internal arguments could outweigh such adverse external evidence, and these are certainly not forthcoming here. Amid all the variety one point is overwhelmingly attested, and that is the word *in* before *fuoco*, which was found in 170 out of the above 190 MSS. Scarcely less strong is the evidence for *quiete* before *in*. Moreover, the absence of *in* very much injures the antithesis with l. 139 (comp. *De Mon.* I., xvii., where he speaks of "qualitas una formaliter . . . in flammis, scilicet levitas," the impossible converse of which would be "quiete in fuoco vivo"—the idea, borrowed no doubt from Aristotle, being rather a favourite one with Dante; see also *Purg.*, 18.28, and *Par.*, 4.77, &c.) Mr. Butler has perhaps followed Scartazzini here, who, with characteristic audacity, condemns the ordinary reading as senseless, and who claims for his own reading the support of "parecchi codici" without, however, specifying any. Possibly, under the same guidance, Mr. Butler is rather too bold, on two or three occasions, in alleging the evidence of "most, if not all, MSS." e.g., pp. 125, 176. As there are more than five hundred registered and described by Batines, besides others, no doubt, that have escaped his notice, it is dangerous to generalise too hastily. I would also venture to suggest that in the important and interesting passage 26.104, though I thoroughly agree both with Mr. Butler's arguments and conclusion, when he adopts *Da te*, it is scarcely an adequate statement that "*Dante* is found in many respectable MSS.," since, numerically, it is at least twice as well supported as the other reading (I have found *Dante* in 151 cases, as against *Da te* in 74). Again, in 11.26, the reading *nacque* has not only "much MSS. authority," but it seems to have very preponderant support both in quantity and quality. Speaking again of mere numbers, I have found *nacque* in 167, as against *sasse* in only 34 MSS. Apart from this, I cannot think that it can be lightly set aside as "an intruding gloss"; but I believe a good deal might be said for this "*difficilior lectio*," so very strongly supported, did space or the occasion permit of such a controversy.

It should be added that Mr. Butler's historical notes are excellent, and that he has also provided a very useful glossary, giving the meaning and etymological connexions of the most difficult or unusual words.

E. MOORE.

"English Worthies" — *Marlborough*. By George Saintsbury. (Longmans.)

IN the second series of Charles Greville's Journals there stand out, from the gossip of political and social celebrities some forty years ago, a few sentences in which the greatest English general of the century summed up the characteristics of his illustrious predecessor, the hero of Blenheim. The merits of Marlborough, said the Duke of Wellington, were "his strong, sound sense and great practical sagacity"; and most of his errors, the Iron Duke went on to say, may be attributed to the pernicious influence of his wife. With the former of these conclusions Mr. Saintsbury would probably rest content, but from the latter he would strongly dissent, as his chivalrous feeling impels him more than once to break a lance in the cause of the Duchess Sarah. "She was certainly *pars maxima* of her husband's fortunes." This is the conclusion which Mr. Saintsbury, with courage hitherto unequalled, has arrived at. If it is right to assign to this imperious wife so important a part in her husband's rise, any one who hereafter may attribute his downfall to her action is condemned in advance. He is pilloried among "the lovers of gossiping history and the devotees of the doctrine of small causes and great events."

Mr. Saintsbury has joined the crowd of critics who peck at the reputation of Macaulay. From the beginning to the end of this little volume its author is always setting up the great Whig historian as the target at which to aim his shaft. The subject of discussion may be such a trifle as the value of the folio which Marlborough's father compiled, or the spelling of the letters which the son wrote, or it may be of such moment as Marlborough's conduct towards the exiled James or the monarch *de facto*; but it is always Macaulay that is to be blamed. Whatever the feelings of the public on Macaulay's merits or faults may be, it is evident that the views of his history contain an irresistible fascination for rival historians. Mr. Saintsbury objects to the space which previous biographers of Marlborough have allotted to "his period of brilliant military success and political influence," and has undertaken the task of describing the years of his life hitherto unduly neglected. Whether he is referring to the *liaison* with Barbara Palmer, or discussing the position in which General Webb was placed at Wynendael, the critical conclusions of Mr. Saintsbury are always of value and of interest. After pointing out the gift which Marlborough received from the royal mistress, Mr. Saintsbury proceeds to indicate the real reason for its general condemnation by "the contemporaries of Rochester and Etherege." One of Macaulay's most admired sarcasms was directed against the Puritans in the days of the Stuarts. These sour persons, he remarked, objected to bear-baiting, not so much for the pain which the animal suffered, as

for the pleasure which the bystanders received from witnessing the spectacle. The sentences of Mr. Saintsbury on the £5000 which Marlborough received from his frail friend are conceived in the same sarcastic spirit. The morality of the age was shocked, not at the source whence the gift was derived; but at the fact that its recipient did not spend "the money he got from one mistress on another or on several others." On the other incident—the victory which General Webb obtained, in spite, as it was alleged by the opposite faction, of the attempts of Marlborough to secure his defeat—Mr. Saintsbury takes a line equally worthy of attention. He acknowledges that the commander-in-chief, in narrating the action, exalted the part which Cadogan had played, and, consequently, depreciated the services of Webb; but he scouts the idea that the general endeavoured to bring about Webb's ruin. "Was he likely to provoke a failure, the disgrace of which would have fallen, not on Webb, not on Eugene, but on himself?" is the pertinent question put by Mr. Saintsbury; and to this demand there is, we believe, but one reply, and that is the satisfactory answer implied in the question itself.

The manner in which these two points are treated is typical of the whole volume. Whatever the opinions may hitherto have been on the career of Marlborough, no future student of history, in dealing with his character, will be able to ignore the conclusions of Mr. Saintsbury. It is not always possible, we readily acknowledge, to yield an assent to his arguments. The chapter, if an instance is required, on "Marlborough in the Reign of James II." deals far too leniently with his treachery towards that unhappy monarch, and will perhaps raise a temporary prejudice in the mind of the reader against the following pages; but his equanimity will be restored when he peruses the hearty condemnation passed on the crime of "Camaret Bay." This section is admirable; and no less excellent are the chapters on Marlborough as a diplomatist and on the old warrior's dying days. They will leave an abiding impression on the minds of all who peruse them.

W. P. COURTNEY.

The Purple Land that England lost. By W. H. Hudson. In 2 vols. (Sampson Low.)

THIS enigmatical title, as is the fashion of the day, is explained by the more commonplace sub-title: "Travels and Adventures in the Banda Oriental, South America." But the enigmas of this altogether enigmatical book do not stop here; and it becomes necessary further to explain that the Banda Oriental, now more commonly known as the Republic of Uruguay, is called a "purple land," not because "she first catches the auroral hues on her shining hair and pale face turned towards the Atlantic," but because of "the dark stains on her feet, ever washed with her children's blood." Then the words, "that England lost" are added regretfully at the somewhat ignominious surrender of Monte Video after its brief occupation by the British early in the present century. But now comes the real enigma respecting the authorship; for of the W. H. Hudson, whose name alone appears on the title-page, all we know is that he is not

the author, or at least the author only of a short introductory chapter informing us that "the real author is a young Englishman named Richard Lamb," whose personal adventures are supposed to be here related. These adventures take us back about a quarter of a century, to the time following the memorable ten years' siege of Monte Video, when "strife and misgovernment, like bad weather in England, appeared to be the normal condition of the country." But whether Richard Lamb himself is of more palpable substance than W. H. Hudson, or his adventures more real than those of Quentin Durward or Robinson Crusoe, is a problem which each reader will have to decide for himself.

Apart from this consideration the work is so clever, and, on the whole, so well written, that one wonders all the more why it should have been introduced to the British public surrounded by so much needless mystification. Whether real or fictitious, the scenes and characters are described with surprising vigour and vivacity. So uniformly truthful is the local colouring, so easy and natural the dialogue, so seldom are the limits of the strictly credible overstepped, that it really becomes a matter of secondary consideration whether we have here a story of actual experience, or merely a series of graphic pictures portraying an interesting historical period in the social and political life of the turbulent Spanish American States. In such characters as Eyebrows, Blas the Bearded, Demetria, Dolores, the hero's young wife Romola, and, of course, in the hero himself, with all his foibles and curious lack of "high moral sentiment," we feel the same sympathetic interest that we do in Dick Swiveller, Becky Sharp, Olivia, and all the other heroes and heroines of English romance.

It should be mentioned that it is a runaway match; and that to avoid the vengeance of the bride's infuriated friends the couple escape from Buenos Ayres to Monte Video, on the opposite side of the broad La Plata. Here Romola is left in charge of Doña Isidora, a somewhat sour-tempered maternal aunt, while the young Englishman goes forth to seek his fortune among the rude *estancieros* and ruder Gauchos of the Banda Oriental. But, instead of a fortune, he meets with nothing but a series of remarkable adventures, which fill the bulk of these volumes, and which bring him back to Monte Video and Buenos Ayres, where the exciting drama is brought somewhat abruptly to a close at the end, as it were, of the fourth act. On their return to Romola's home, her father is found to be still obdurate and implacable; but the reader is left to conjecture the ultimate fate of the pair. Or is the *dénouement* reserved for a sequel, in which the scene shifts from the "Purple Land" to the Argentine States?

Meantime, we have here enough and to spare of thrilling incident and adventures with wild beasts and wilder men, with cut-throat Colorados and Blanco conspirators, with love-sick maidens and sprightly dames—all characteristic of the times, and all related in forcible language and with a keen sense of humour. Take the scene with Cleto "the volatile," whose jealous husband Antonio has locked her up in a room all by herself while he is away on an errand.

"Before the shepherd had been long gone, I

heard a great noise in the house like banging on doors and on copper vessels; but took no notice, supposing it to proceed from Cleto engaged in some unusually noisy domestic operation. At length I heard a voice calling to me, 'Señor! Señor!' Getting up, I went to the kitchen; but no person was there. Suddenly a loud knock was given on the door communicating with the second room. 'Oh, my friend,' cried Cleto's voice behind it, 'my ruffian of a husband has locked me in! Can you let me out, do you think?' 'Why has he locked you in?' I asked. 'The question! Because he is a brute, of course. He always does it when he goes out. Is it not horrible?' 'It only shows how fond he is of you,' I returned. 'And are you so atrocious as to defend him! And I thought you had a heart—so handsome, too! When I saw you, I said, Ah, had I married this man, what a happy life!' 'Thank you for your good opinion,' I said. 'I am very sorry you are locked in, because it prevents me from seeing your pretty face.' 'Oh, you think it pretty? Then you must let me out. I have put up my hair now, and look prettier than when you saw me.' 'You look prettier with it down,' I answered. 'Ah, down it goes again then! Yes, you are right, it does look best that way. Is it not like silk? You shall feel it when you liberate me.' 'That I cannot do, Cleto mine. Your Antonio has taken away the key.' 'Oh, cruel man! He left me no water, and I am perishing with thirst. What shall I do? Look, I will put my hand under the door for you to feel how hot it is; I am consumed with fever and thirst in this oven.' Presently her little brown hand came out at my feet, there being sufficient space between the floor and wood to press it through. I stooped and took it in mine, and found it a hot, moist little hand with a pulse beating very fast. 'Poor child!' I said, 'I will pour some water in a plate and pass it to you under the door.' 'Oh, you are bad to insult me!' she cried. 'What, am I a cat to drink water from a plate? I could cry my eyes out.' Here followed sob-like sounds. 'Besides,' she suddenly resumed, 'it is fresh air, not water, I require. I am suffocated. I cannot breathe. Oh, dear friend, save me from fainting! Force back the door till the bolt slips out. Open, open, open before I faint.'"

At last the door is forced, and

"Out springs Cleto, flushed, tearful, her hair all in disorder, but laughing gleefully at having regained her liberty. 'Oh, dear friend, I thought you were going to leave me!' she cried. 'How agitated I am! feel how my heart beats. Never mind, I can now pay that wretch out. Is not revenge sweet, sweet, sweet?' 'Now, Cleto,' I said, 'take three mouthfuls of fresh air and a drink of water; then let me lock you in again.' She laughed mockingly, and shook her hair like a wild young colt. 'Let me go, monster—oh, no, not monster, dear sweet friend, beautiful as the moon, sun, stars. I am dying for fresh air. I will come back to the oven before he returns. If he caught me out, what blows. Come let us sit under the tree together?' 'That would be disobeying your husband,' I said, trying to look stern. 'Never mind, I will confess it all to the priest some day, then it will be as if it had never happened.'"

And so she gains her point. So also our hero gets to love these wild children of nature, with their fierce passions, generous impulses, and innate sense of the picturesque. He pleads even for their very vices and excesses, until, carried away by his enthusiasm, he out-Buckles Buckle by laying down the startling proposition that "a community in which there are not many crimes cannot

be morally healthy." He thus comes in the end to rejoice that, after all, his beloved Gauchos have escaped "the blight of our superior civilisation," while still somewhat inconsistently recording on the title-page his regret that the Purple Land has been lost to England.

A. H. KEANE.

Christ's Christianity. By Count Leo Tolstoi. Translated from the Russian. (Kegan Paul, Trench, & Co.)

What I Believe. By Leon Tolstoi. Translated from the Russian by Constantine Popoff. (Elliot Stock.)

Christ's Christianity contains translations of three treatises which have been chosen from a series of works written during the last seven years by Count Tolstoi on Christ's teaching. The first, "How I came to Believe," finished in 1879, is autobiographical; it relates the development of the author's life and thoughts, which ended in his adoption of the creed set forth in the second treatise, "What I Believe." This occupies more than half the volume, and was finished in 1884. In both these translations "a few passages dealing with the more abstract side of religion" have been omitted; and the third tract, on "The Spirit of Christ's Teaching," is "only a condensed summary," apparently by the translator, of two larger works, composed presumably after the autobiography. *What I Believe* is another translation by Constantine Popoff of the second treatise in *Christ's Christianity*, and is useful as enabling us to estimate the number and character of the passages there omitted.

Count Tolstoi has long enjoyed a European reputation as an author and an educationalist; but the series from which these works are taken exhibit him in an entirely new light. They are the results of religious convictions arrived at slowly and painfully, but now held and expressed with an almost passionate fervour. No writings are more interesting than sincere autobiographies; but several reasons combine to heighten the interest of "How I came to Believe." In the first place, Count Tolstoi has fully understood and sympathised with the difficulties which modern science and modern historical criticism place in the way of the believer in Christianity; so that his solution of these difficulties, such as it is, is a solution of the facts. In the second place, Count Tolstoi's experiences throw a flood of light on the condition of religion and speculative thought in Russia, by showing us that influences we have long felt and known in England are at work there also. Some passages in "How I came to Believe" recall to our minds Cardinal Newman's *Apologia*, others remind us of *Ecco Homo*. Add to this that every page is felt to be the work of a mind of uncommon candour and power of self-analysis, free from any touch of the morbidness which so often accompanies introspection. The simplicity and clearness which have characterised Count Tolstoi's writings on other subjects have not failed him even when dissecting his own mind and setting forth his religious convictions.

The count was born in 1829; and after leaving the university entered the army, which he left at the age of twenty-six to follow a literary career in St. Petersburg.

His life in the army is thus trenchantly summarised:

"I put men to death in war, I fought duels to slay others, I lost at cards, wasted my substance wrung from the sweat of peasants, punished the latter cruelly, rioted with loose women, and deceived men. . . . And yet I was not the less considered by my equals a comparatively moral man."

But Count Tolstoi cannot find that the literary profession made his character any better. It only added to it the new vice of pride. As to his religion—"Everything develops, and I myself develop as well; and why this is so will one day be apparent—was the formula I was obliged to adopt." Occasionally his pride in his reputation as a "marvellous littérateur and poet" receives a shock. An execution he witnesses in Paris, and the lingering death of a brother, who "died without understanding why he had lived or what his death meant for him," give him for a time, at least, the feeling that his creed only enables him to "ignore his own ignorance" of life. But he interests himself in the organisation of schools for the peasantry, and marries; so that "the effort to effect my own individual perfection, already replaced by the striving after general progress, was again changed into an effort to secure the particular happiness of my family. In this way fifteen years passed." At the end of this time a "strange state of mind-torpor" began to grow upon him, in spite of perfect health and prosperity. He was on the point of suicide for two years, persuaded that the pessimism of Solomon, Buddha, and Schopenhauer is the only reasonable view of life. Gradually the conviction came to him that the faith which makes life worth living to the mass of men must not be entirely ignored; and he became willing to join himself to "any faith that did not require of me a direct denial of reason." The book so far has been a keen criticism of the more extreme Agnostic theories of religion and life; but now Count Tolstoi's subject changes, and the orthodox and unorthodox Christianity of Russia is weighed in his very sensitive balance. The ground of his quarrel with all the sects he approaches is that their belief, that they alone possess the possibility of knowing the truth, gives them strength to live; and this belief he can only regard as a temptation of the devil. Nevertheless, he joins himself for some time to the Orthodox Church, finding it an immense happiness to "humble himself with a quiet heart before the priest, a simple and mild old man," and be "united in spirit with the meek fathers of the Church." It is his study of the New Testament which finally forces him to the conviction, that "all churches resemble sentinels carefully guarding a supposed prisoner who has long ago escaped, and who is now a free man in their midst attacking them."

We have left ourselves no space for any adequate examination of *What I Believe*. The basis of the treatise is the code which Count Tolstoi draws from the Sermon on the Mount. He detects in that sermon five commandments: the first is "to offend no one . . . for out of evil comes evil"; the second is "to be in all things chaste, and not to quit the wife whom we have taken"; the third is "never to take an oath, because we can promise nothing, for man is altogether in

the hands of the Father;" the fourth is "not to resist evil, to bear with offences, . . . neither to judge nor to go to law"; the fifth is "to make no distinction between our countrymen and foreigners, for all men are the children of one Father." These commandments are not merely stated by Count Tolstoi, they are accompanied by careful and elaborate discussion of the text of the Greek from which they are taken, and are offered by him as the necessary sense of Christ's words. We have only space for two comments out of very many that occur to us. We have never read so powerful a plea for the doctrine of non-resistance as Count Tolstoi's; but he, like others, does not seem to perceive that when he allows us to defend a child from injury he logically admits the necessity of a police force, which is, of course, merely the army we usually employ against domestic foes. And, secondly, his view regarding immortality, which is omitted—as an abstract point—in *Christ's Christianity*, is open to the same criticism as George Eliot's similar view; that to call a life in the thoughts of our descendants immortality is to misuse language, and surely to take very strong "opium" indeed.

RONALD BAYNE.

NEW NOVELS.

Strange Case of Dr. Jekyll and Mr. Hyde.

By R. L. Stevenson. (Longmans.)

A Fair Maid. By F. W. Robinson. In 3 vols. (Hurst & Blackett.)

Dulcie Carlyon. By James Grant. In 3 vols. (Ward & Downey.)

Griselda. By the author of "The Garden of Eden." In 3 vols. (White.)

The Beckside Boggle. By Alice Rea. (Unwin.)

Sweet Cicely; or, Josiah Allen as a Politician. By "Josiah Allen's Wife" (Marietta Holley). (Funk & Wagnalls.)

Grace Balmain's Sweetheart. By James Runciman. (Chatto & Windus.)

Respite Finem; or, Love in Exile. By G. Bianca Harvey. (Maxwell.)

Out of the Mists. By Daniel Dormer. (Arrowsmith.)

THE *Strange Case of Dr. Jekyll and Mr. Hyde* is not an orthodox three-volume novel; it is not even a one-volume novel of the ordinary type; it is simply a paper-covered shilling story, belonging, so far as external appearance goes, to a class of literature familiarity with which has bred in the minds of most readers a certain measure of contempt. Appearances, it has been once or twice remarked, are deceitful; and in this case they are very deceitful indeed, for, in spite of the paper cover and the popular price, Mr. Stevenson's story distances so unmistakably its three-volume and one-volume competitors, that its only fitting place is the place of honour. It is, indeed, many years since English fiction has been enriched by any work at once so weirdly imaginative in conception and so faultlessly ingenious in construction as this little tale, which can be read with ease in a couple of hours. Dr. Henry Jekyll is a medical man of high reputation, not only as regards his professional skill, but his general moral and social character; and

this reputation is, in the main, well-deserved, for he has honourable instincts and high aspirations with which the greater part of his life of conduct is in harmony. He has also, however, "a certain impatient gaiety of disposition," which at times impels him to indulge in pleasures of a kind which, while they would bring to many men no sense of shame, and therefore no prompting to concealment, do bring to him such sense and such prompting, in virtue of their felt inconsistency with the visible tenor of his existence. The divorce between the two lives becomes so complete that he is haunted and tortured by the consciousness of a double identity which deprives each separate life of its full measure of satisfaction. It is at this point that he makes a wonderful discovery, which seems to cut triumphantly the knot of his perplexity. The discovery is of certain chemical agents, the application of which can give the needed wholeness and homogeneity of individuality by destroying for a time all consciousness of one set of conflicting impulses, so that when the experimenter pleases his lower instincts can absorb his whole being, and, knowing nothing of restraint from anything above them, manifest themselves in new and quite diabolical activities. But this is not all. The fateful drug acts with its strange transforming power upon the body as well as the mind; for when the first dose has been taken the unhappy victim finds that "soul is form and doth the body make," and that his new nature, of evil all compact, has found for itself a corresponding environment, the shrunken shape and loathsome expression of which bear no resemblance to the shape and expression of Dr. Jekyll. It is this monster who appears in the world as Mr. Hyde, a monster whose play is outrage and murder; but who, though known, can never be captured, because, when he is apparently tracted to the doctor's house, no one is found there but the benevolent and highly honoured doctor himself. The re-transformation has, of course, been affected by another dose of the drug; but as time goes on Dr. Jekyll notices a curious and fateful change in its operation. At first the dethronement of the higher nature has been difficult; sometimes a double portion of the chemical agent has been found necessary to bring about the result; but the lower nature gains a vitality of its own, and at times the transformation from Jekyll to Hyde takes place without any preceding act of volition. How the story ends I must not say. Too much of it has already been told; but without something of such telling it would have been impossible to write an intelligible review. And, indeed, the story has a much larger and deeper interest than that belonging to a mere skilful narrative. It is a marvellous exploration into the recesses of human nature; and though it is more than possible that Mr. Stevenson wrote with no ethical intent, its impressiveness as a parable is equal to its fascination as a work of art. I do not ignore the many differences between the genius of the author of *The Scarlet Letter* and that of the author of *Dr. Jekyll and Mr. Hyde* when I say that the latter story is worthy of Hawthorne.

The book of which I have just been speaking is likely to be read many times; *A Fair Maid* will hardly be read more than once,

but that one reading will be found decidedly enjoyable; and, as novels go just now, this is really not faint praise. Mr. Robinson can think out a story with enough incident and movement to fill out three volumes without the aid of any tiresome padding, which is one virtue; and he has his characters and situations so well in hand that he never indulges in sprawling, which is another. Still, he is not without his little weaknesses, being himself as recklessly prodigal in the matter of mysterious disappearances as are some of his characters in the matter of pounds, shillings, and pence. Within reasonable limits novelists are chartered libertines; but when we read of a little circle of about half-a-dozen people which comprises two persons—two, be it remembered, not one—rich enough and liberal enough to give away £10,000 with as little thought as most of us would give a tip of half-a-sovereign, it is impossible not to feel that we have got into a world which, though very pleasant, is somewhat unrealisable. These things, however, are trifles which, even for a critical reader, do little to spoil the pleasure of a good and well-told story. The robbery of the dead body in the barn is one of several striking incidents, and the character of Grizzogon Shargool—a name which is not the only suggestion of Dickens—is both original and winning. She, rather than the “fair maid” May Riversdale, is the true heroine of the novel.

Recollections of a boyhood to which the author of *The Romance of War* contributed many delightful hours, prompts me to speak kindly of any book from the pen of Mr. James Grant; but the task of combining kindness and truth in a review of *Dulcie Carlyon* is so difficult that I may as well give it up at once. The author describes his book as “a military story”; and, undoubtedly, its best chapters are those which are devoted to the Zulu war. But, unfortunately, these chapters have nothing whatever to do with the action of the tale, and will only be skipped by the practised novel-reader. The villain, Shafto Gyle—Gyle is good—is, as might be expected from his name, a scoundrel of the fine, thorough-going, old-fashioned type, who clenches his teeth, knits his brows, soliloquises, and does all the things that a villain in a novel ought to do; but his villainy is so very clumsy that, had he not encountered fools of quite incredible folly, his story would have been too brief for one volume, and three would have been out of the question. The best that can be said of *Dulcie Carlyon* is that it is thoroughly healthy in tone, and that it has two nice heroines and two manly heroes; but even gratitude for past favours cannot suggest any further compliment.

Of *Griselda*, on the contrary, various pleasant things may be said. It is an exceedingly pretty and graceful story, well planned, and well written, and with at least one character which impresses the imagination and lingers in the memory. This character is not the heroine, for the sweetness of the patient Griseldas of fiction is wont to be cloying, almost irritating; and though this latest *Griselda* is so winning and loveable that one shrinks from a word of seeming depreciation, I fear she cannot be called an exception to the general rule. When, on the very

day after her marriage, her husband leaves her alone for hours in a French hotel for the purpose of eager flirtation with another woman, her unconquerable gentleness is really too much for us, and we can't help feeling that she wants a little “bit of temper” to make a real woman of her. *Griselda's* father, Mr. Blackett, has plenty of temper, and is certainly less attractive than his daughter, but much more imaginatively satisfying. The strong-natured, strong-minded man who might have done great things had not he been soured and warped by the mystery of his birth and his humiliating dependence upon an unknown benefactor, is a real creation, giving vigour and solidity to a novel which, apart from him, is pretty and pathetic, but a little wanting in backbone.

The Beckside Boggle is the title of the first of four stories of rural Cumberland life which the author has gathered together into a volume. Mrs., or Miss, Rea evidently knows well the life and the dialect of the district with which she deals; and her tales read not like inventions, but like records of actual fact. We have, for example, the sensational incident of the running away of a horse with a coffin strapped upon its back, which Mr. Hall Caine utilised so effectively in his fine romance, *The Shadow of a Crime*, and which struck me when I read that book as too strange not to be true. The title-story in this volume is very powerful, much more powerful than its companions; but all are good, and the book as a whole is one that may be heartily praised.

What *Sweet Cicely* is as a whole I really cannot say, for having, as the nursery rhyme recommends, tried and tried and tried again to get through it, I have failed utterly. I have, however, read enough to make me able to say that it is written in that Yankee dialect which has been made familiar to us by various Western humourists, that it is devoted to a defence of temperance legislation and women's rights, that it is full of forced fun and unforced fanaticism, and that it is an intolerably dreary production. In justice, it must be added that it is prettily got-up and well illustrated.

The construction of *Grace Balmains's Sweetheart* is, perhaps, a little clumsy; but the story is told so gracefully—with grace of a kind which we should have thought just beyond the reach of masculine art—that one forgets all about trifling defects until one ceases to be mere reader and turns critic. The two fathers, Mr. Balmains and Mr. Leighton, are drawn with great vigour and vividness, and yet with a certain exquisiteness of touch, which reminds one of the touch of Miss Thackeray, while Grace and her sweetheart are both charming creations. Mr. Runciman has a fine feeling for nobleness in character, and does not think it necessary to denude life of its heroisms and delicacies in order to make his picture of it credible to the vulgar. This suffices to give to his work a large and elevating truthfulness, and to put *Grace Balmains's Sweetheart* in one of the pleasant places of memory.

The author of *Respicie Finem*—a title, the bearing of which I do not exactly understand—is one of the many recent novelists who

have found material in the scheming, plotting, and patriotism of the revolutionary party in Russia. The story is not in any way remarkable—it is very loose in construction; and our interest in the characters is more languid than we feel it ought to be—but the book has the interest which belongs to any work that seems to have knowledge behind it. It is just possible that in this case the knowledge is second-hand; but if this be so, the author has crammed very judiciously and cleverly. Some of the Siberian chapters are full of spirit.

If that enterprising publisher Mr. Arrow-smith be wise he will stick to “sensational psychology” and eschew sentimentalism. From *Called Back to Out of the Mists* is a terrible drop. The latter story is full of dreary philandering; and as most of this is between people who have no right to philander, the book is as devoid of edification as of entertainment. Daniel Dormer is an unmistakably masculine name, but one cannot help distrusting the “Daniel.” “Dorinda” would surely be nearer the mark.

JAMES ASHCROFT NOBLE.

CURRENT LITERATURE.

A Tangled Tale. By Lewis Carroll. With six Illustrations by Arthur B. Frost. (Macmillan.) *Amicus* Lewis Carroll, *magis amica* Alice, *maxime amica* Veritas. When an author, even among the greatest, takes a false step, it is not ingratitude but kindness for one of his humblest admirers to speak out and tell him so. Much may be forgiven to him who found the way to Wonderland, and brought back quaint imaginings that have increased the world's stock of innocent pleasure. *Through the Looking Glass*, though unequal to its predecessor, was yet an exception to the rule that all continuations must be failures. In *Rhyme and Reason*, however, it became manifest that an author is not the best judge of his own powers; and now we have another book from the same hand which we would fain had never been published. That the “dream father” of Alice should occupy his later years with setting arithmetical conundrums to unhappy girls, through the medium of stories that faintly recall the humour of the immortal original, is a thought to make angels weep. Concerning the merit of the conundrums we say nothing, for the gods have made us ἀγνοῦμεν τοῦτο. Enough that the solutions of them, spangled with *xs* and *ys*, alone take up half the volume; and that the mathematical tutor uses his ferule somewhat too freely among his fair correspondents. If it were not for the sting in their tails, we might have found the stories more amusing. Balbus and his two pupils we cannot away with; Clara and her aunt would perhaps have afforded an opportunity to the pencil of Tenniel; the two knights only are worthy of their author, especially when in the presence of “Her Radiance.” Mr. Frost has wisely confined his sketches almost entirely to the two knights. His dragon recalls a more famous prototype.

Christmas Angel. By B. L. Farjeon. Illustrated by Gordon Browne. (Ward & Downey.) Difficulty in appraising rightly this perplexing book must serve as the excuse for our delay in noticing it. We read it at once; and no one who begins can stop till he has finished it. Our memory of it is as clear as when we put it down, more than a month ago; but time has failed to teach us what to say—or rather, what not to say—about it. Charity to the poor has been the dominant note of Christmas literature

long before the days of Dickens, though it was he who led the fashion of stimulating "good-will among men of goodwill" by means of a sentimental-cream story. Candidly, we do not think the fashion a good one, even with a recent reprint of the *Christmas Carol* before us; and Mr. Farjeon, in this as well as in other respects, has followed his master with an excess of fidelity. While we admit the skill of the portraiture, the beauty of some of the scenes, and the manifest sincerity of the author, we must protest against his too successful attempt to harrow our feelings with no sufficient justification. For after all, what is the moral? Nothing else than this—that the worst evils of our social system in the slums of London, i.e., the degradation of child purity, can be cured only by taking the outcasts into our own homes. All other efforts at reformation by men the most devoted are shown to lead to failure. We hope that we have not taken Mr. Farjeon too much in earnest. We pay him the compliment of believing that he has not written to arrest our intellectual interest by a display of his imagination. Our complaint is that he has effected his purpose only too well. A story that leads only to impotent tears is not to be lightly recommended to everybody. As regards the illustrations, Mr. Gordon Browne is more happy in the realistic than in the imaginative scenes. The engraving is excellent.

That Child. By the author of "The Atelier du Lys." (Hatchards.) We can give the authoress (for she must needs be a woman) no higher praise than to regret she has not expanded her story into a regulation novel. The central incident is not new, for it is substantially that of George Sand's *Petite Fadette*; and the development of the plot is rather clumsy. But the characters are all real, and fit perfectly into their surroundings. There is descriptive power; there is humour; there is pathos. Above all, there is no love making, nor even the suspicion of a love story. Nevertheless, or perhaps therefore, we have a book more true to life than nine-tenths of the fiction that swaggers in three volumes.

The Good Fight; or, More than Conquerors. By Rev. John Hunt and others. With numerous illustrations. (Hodder & Stoughton.) We have here stories of Christian martyrs and heroes, told with much vivacity. The illustrations include the names of Frank Dadd, E. F. Brentnall, and F. Barnard; and some of them at least have been engraved by Dalzel. The whole, printed large within red borders and with elegant initial letters, makes up one of the handsomest volumes we have received this winter.

Truth in Tale. Addresses chiefly to Children. By the Bishop of Ripon. (Macmillan.) Dr. Boyd Carpenter has here employed the good old medium of allegory to teach the truths of religion and simple morality, like so many preachers before him, from Friar Bozon and the authors of the *Gesta Romanorum*, down—we would fain say—to Ouida's *Bimbi*. Talking trees and flowers and waterfalls are the agencies in some, angels and children who journey with miraculous wallets or rings are the personages in others, of these stories, many of which are narrated with simple diction and fine sense of the hidden meanings that lie in the sights and sounds of nature to those who can read them. "The Waterfall" and "The Willow and the Elm" show a true observation with a successful handling of the allegory, which last is not, however, so well sustained in some of the tales. "The Ivy and Earth-worms" deserves notice for its application of recent science, Darwin's own words being quoted in support of the narration. The book is evidently intended to be read to, not by, children, for as in the ancient collections, to everyone is appended a "Moralite," stating the

lessons to be learnt; and we are much mistaken if any child ever reads these. Notwithstanding this element of weakness, we shall delight in taking our little people on some of the travels in this volume, and let them comment for themselves.

Poor Boys who have become Famous. By Sarah K. Bolton. (Hodder & Stoughton.) This is an excellent boys' book. It is not altogether without the defect, common to its species, of ignoring the faults and shortcomings of the great men it describes; but hero worship in books for boys is a fault on the right side, and in this book is less harmful, because all the heroes do not owe their fame only to the fact of having made a "big pile." This is what "getting on" is too often made to mean in modern laudatory biographies; but many of the subjects of this volume are chosen from quite modern history, of which we are generally most ignorant, and have lived lives heroic in a genuine sense. It will do good to boys of all classes to know something of the lives of Abraham Lincoln, Lloyd Garrison, General Sherman, and Garibaldi.

The Secret of the Mere; or, Under the Surface. By J. Jackson Wray. (Nisbet.) This will be found an interesting story, very pleasantly written. It is intended to show the evil of pride and anger; and is very impartial, the chief offenders, who are happily brought to a sense of their foolishness, being an Anglican parson and a squire with infidel tendencies.

The White Angel of the Polly Ann, and other Stories. A Book of Fables and Fancies. By J. Logie Robertson. (Blackwood.) These "fables and fancies," which seem to be modelled upon the less successful efforts of Hans Andersen, have not sufficient body in them to rise above the large mass of amateur literature. Is there any Scotch dialect where a pun is permissible (here twice repeated) upon "fowl" and "fool"?

Helen Bury; or, the Errors of my Early Life. By Emma Jane Worboise. (James Clarke.) This is a story to prove that "Ritualism is but a modification of Popery," that it is "Popery made easy." Like all books of the sort, it is unsatisfactory. We feel that a Tractarian could present an equally unlovely picture of Evangelicalism, by dwelling only on its faults; and that such special pleading, from whatever side it comes, is singularly devoid of the charity which thinketh no evil. Story and characters are entirely subservient to the religious teaching, which leads up to the moral that man's pride is at the root of most of his errors: "he loves to do something for his salvation." Surely of many a Tractarian it would be juster to say, "He loves to do something for his Lord."

Thoughts for Glad Days. Selected and arranged by J. F. Elton and L. Bourdillon. (S. P. C. K.) Birthday books, both grave and gay, and associated with names from Shakspeare down to Tupper, seem to supply some popular want, or, at any rate, have helped to create one. The editors of this little volume (and of its lesser companion *For Sad Days*) have struck out a somewhat new path for themselves. Instead of confining themselves to one author, they make their extracts from divines and poets of ancient and modern times. While, on the whole, the selection is fairly catholic, we notice a sufficiently frequent recurrence of the names of Newman, Keble, Faber, and Pusey to give the volume a distinct colour.

The Apostle of the Gentiles: his Life and Letters. By the Rev. C. R. Ball. (S. P. C. K.) To a large extent Mr. Ball lets St. Paul tell his own story, adding, where necessary, his own comments thereon. In a similar way the Epistles, by means of connecting observations, are made to unfold their meaning; and the

reader has the advantage of seeing the apostle's argument set forth in a simple and continuous form.

Aids to Prayer. By Daniel Moore. (S. P. C. K.) It may be sufficient to mention that this little book—an abridgment of a larger work bearing the same title—is by the well-known London preacher with whose command of language most persons are familiar.

The Science of Dress in Theory and Practice. By Ada S. Ballin. (Sampson Low.) This is a useful compilation, based upon sound authorities on hygiene; but not altogether free from the "fads" in which writers on diet and dress are prone to indulge, and the adoption of which, even were it feasible, would make life such a business of rule and watching as to be scarcely worth the trouble of living. The earlier chapters of the book are more concerned with bodily organs and their functions than seems necessary; neither do the relative weights of babies have any apparent connection with the useful suggestions concerning their clothing and general treatment which follow. In this, as in the chapters on dress for girls and women, Miss Ballin does not write for the wives and daughters of the poor. Her directions imply a substantial income on the part of those who may adopt them; and who may, perhaps, be scared into less regard for a captivating figure by the woodcuts which show, what many books have as yet preached to deaf ears, the displacement of organs through tight lacing. These woodcuts recall to our memory a terrible diagram of a drunkard's liver, vivid in its purples and blues, with which teetotal lecturers strove to win a poor man from his beer, with perhaps as small success as the corset-reformers have achieved in their crusade. Miss Ballin has a great deal to say on suitable out-of-door dress, and on clothing for the feet, that is well worth attention; and were her book relieved of its desultory matter, as well as of a rather irritating egotism in style, it might be commended as a convenient treatise to the advocates of the divided skirt and the well-to-do sisterhood generally.

The Making of the Home. By Mrs. Samuel A. Barnett. (Cassell.) Putting aside a few pages in which Mrs. Barnett seems to imagine she is writing a story-book for children—as when she talks about "Master Cold Air running after Master Hot Air," and Master Dirty Air and Master Cold and Fresh Air or Mrs. Two Eyes and Miss Nose, which are enough to make a well-regulated mind (even in a Whitechapel slum) sick—this book is useful and well adapted for the purpose for which it is intended. Drains, baths, boot-cleaning, boiling, baking, stewing, choice of food and clothes, and minding baby, and everything else connected with a house that can be thought of, have her attention. We venture to differ, however, on one important topic. Pails and baths of wood are recommended; but surely neither article ought to be of wood, which is bad economy, as they cost much more than zinc, and do not last nearly as long, and very soon acquire an ineradicable smell which zinc or tin need never do. But why does Mrs. Barnett patronise her readers so terribly in her style, and mix up so much religious preaching with her household precepts? When will people learn to write for "the poor" without the terrible condescension and religion which they would never dream of putting into books intended for general consumption?

Helps to Health. By Henry C. Burdett. (Kegan Paul, Trench & Co.) This is a very useful little book dealing with the sanitary aspect of the house, the nursery, the school and the person. It is well written, sensible, clear, and without padding, and is a model of what

such a book should be. Whether, after all, it will enable anyone to dispense with the doctor or the surveyor is a different question. It will at all events enable the reader to discover when these functionaries' services are indispensable, and perhaps to patch things up till they can be called in.

NOTES AND NEWS.

WE regret to hear that Mr. Grant Allen has been compelled by the bad state of his health to give up work altogether for some time.

CANON ISAAC TAYLOR, who is now recovering from the effects of a recent accident, hopes to be able to start next week for the South of France.

THE Rev. W. Houghton, rector of Preston, near Wellington, has left England this week for a tour in Egypt and Palestine.

IN connexion with the Teacher's Training Syndicate, Mr. J. Bass Mullinger will deliver a course of ten lectures at Cambridge during the current term on "The History of Education." Attendance is free of charge to all members of the university.

THE Rev. J. N. Cushing, well known as a missionary at Rangoon, has settled in America, and will not return to the country of his former labours. He is now engaged in writing a history of the Shan States, chiefly from native sources.

THE "Letters to Dead Authors" which Mr. Andrew Lang has been contributing to an evening contemporary will shortly be collected into a volume.

THE English translation of the new volume of Prof. Mommsen's *History of Rome*, dealing with the Provinces under the Empire, will be published by Messrs. Bentley next month. As with the former volumes, the translator is Prof. W. P. Dickson, of Glasgow. It will be illustrated with maps.

SIR RICHARD TEMPLE is passing through the press a volume of *Cosmopolitan Essays*, to be published by Messrs. Chapman & Hall.

MESSRS. LONGMANS announce a continuation of Mr. J. A. Doyle's historical work on *The English in America*. The first volume, published towards the end of 1882, treated of Virginia, Maryland, and the Carolinas. The two coming volumes will deal with the Puritan colonies of New England.

THE volume on *Fencing* in the "Badminton Library" will be written by Mr. Walter Herries Pollock.

WE understand that Mr. Grant Allen's forthcoming book, *For Maimie's Sake*, combines the sensational element of his *Strange Stories* with the ordered plot of a regulation novel. It will be published in the first instance in a single volume, at a popular price.

MESSRS. BENTLEY announce a new novel by Miss Rhoda Broughton, from whom, as her admirers will remember, we have received nothing for nearly two years.

MESSRS. BENTLEY's other announcements include the Autobiography of William Day, of Danebury, the famous trainer; *Oxford Memories*, by the Rev. James Pycroft; *Through Spain*, by S. P. Scott, including visits to some of the less-known towns, with a large number of carefully executed illustrations; and a collection of the poetical works of the late Mortimer Collins, to be printed in a limited edition.

THE Hon. Roden Noel will publish shortly, with Messrs. Kegan Paul, Trench & Co., a volume of *Essays on Poets and Poetry*, some of which have already been delivered as lectures to popular audiences in various parts of England.

The Early Life of Anne Boleyn is the title of a critical essay by Mr. J. H. Round, which is to appear shortly. Mr. Elliot Stock will be the publisher.

THE next volume in the series of "English Worthies" will be *Shaftesbury* (the third earl, not the seventh), written by Mr. H. D. Traill, to be followed shortly by Mr. Edmund Gosse's *Raleigh*. Among the other volumes arranged for are *Steele*, by Mr. Austin Dobson; *Sir Thomas More*, by Mr. J. Cotter Morison; *Lord Peterborough*, by Mr. Walter Besant; *Latimer*, by Prof. Creighton; *Ben Jonson*, by Mr. J. A. Symonds; *Isaac Walton*, by Mr. Andrew Lang, the editor of the series; *Claverhouse*, by Mr. Mowbray Morris; and *Wellington*, by Mr. R. L. Stevenson.

MESSRS. LONGMANS will publish shortly the second volume of the works of the late Prof. Green, containing his lectures on Kant, and other philosophical writings.

MESSRS. TRUEBNER have in the press a political, commercial, and geographical account of the Azores, with a map and numerous illustrations, by Mr. W. F. Walker.

UNDER the title of *Unicode: the Universal Telegraph Phrase-book*, Messrs. Cassell & Co. will publish at the end of this month a code of cypher words for commercial, domestic, and familiar phrases in ordinary use in inland and foreign telegrams, prepared by telegraph experts.

The Anglican Pulpit of To-day is the title of a volume which Messrs. Hodder & Stoughton are about to publish, containing typical sermons by forty preachers of the Church of England. The sermons have been authorised and revised by the authors; and to each is prefixed a life of the preacher, not seldom containing facts hitherto unpublished. It has been the aim of the editor to do justice to all schools of thought, so as to furnish a fair reflex of the preaching of the Church of England at the present time.

MESSRS. W. B. WHITTINGHAM & Co. will shortly publish a work, entitled *Coffee: its Cultivation and Profit*, by Mr. E. Lester Arnold, the author of *On the Indian Hills*. It will be uniform with Col. Money's work on *Tea Cultivation*.

MESSRS. J. & R. MAXWELL's forthcoming publications include two three-volume novels—*Trust Me*, by Mrs. J. K. Spender, and *Darby and Joan*, by Rita; also the following novels in single-volume form, *If Love be Love: a Forest Idyl*, by D. Cecil Gibbs; *Haunted*, by Dora Vere; *A Secret of the Past*, by Victor O'D. Power; *Amoret*, by Charles Gibbon; *Innocent or Guilty*, by Gabrielle; and *Virginia the American*, by C. Edwardes, the last two being new authors. They will also publish a humorous description of a holiday trip, by Edith Rhodes, entitled *The Adventures of Five Spinsters in Norway*.

MESSRS. F. V. WHITE & Co. will publish immediately *The Master Passion*, by Florence Marryat, and *My Royal Father*, by James Stanley Little, both in three volumes; also a cheaper edition, in one volume, of W. H. Davenport Adams's *England on the Sea*.

MESSRS. WILSON & McCORMICK, of Glasgow, the authorised publishers in this country of Walt Whitman's works, have in contemplation the issue, in cheap form, of a selection from his writings, in prose and verse.

MESSRS. GEORGE BELL & SON will shortly issue a tenth edition of Prof. Buchheim's *German Prose Composition*. The work has been thoroughly revised and augmented by new chapters on two subjects hitherto much neglected in this country—punctuation and the division of words in German.

MISS BRADDON's recent novel, *Wyllard's Weird*, is about to be issued in cheap form by Messrs. J. & R. Maxwell, who have also in the press cheap editions of *Both in the Wrong*, by Mrs. J. K. Spender; *A Sinless Secret*, by Rita; *Worth Winning*, by Mrs. H. Lovett Cameron; *Dawn*, by H. Rider Haggard; *Beggars on Horseback*, by Mrs. Power O'Donoghue; and *The Love that Loves Always*, by E. Owens Blackburne.

A SERIAL story by the late Hugh Conway, entitled *Living or Dead*, which is said to be the last he wrote, is now appearing in the columns of *England*.

OUR American cousins would be surprised at a recent announcement in the columns of some of our contemporaries, that Jules Verne was engaged to write a romance for a number of English newspapers, seeing that the story in question—"Mathias Sandorf"—has not only already appeared in the *feuilletons* of the French press, but it has also completed serial publication in the United States, where the concluding chapter appeared last month. The first instalment was published in several English newspapers, through Messrs. Tillotson & Son, of Bolton, on January 16.

THE *American Bookseller* of January 1 contains an article on "Cassell & Company, Limited," with a portrait of Mr. John Cassell, the founder of the firm.

AT the meeting of the Aristotelian Society to be held next Monday, at 8 p.m., at 22, Albemarle Street, Mr. S. Alexander, of Lincoln College, Oxford, will read a paper on "Hegel's Conception of Nature."

THE Diet at Weimar has been asked to vote funds for the proper conversion into a Goethe Museum of the Goethehaus, which, with all its contents, was bequeathed to the Grand-Ducal Government by Walther von Goethe, the poet's grandson. The museum, which is to be opened to the public next summer, will contain an immense array of relics of the poet, including original drawings, copper engravings, and a majolica collection unique of its kind.

Correction.—In the review of Scott's *Ulfilas*, in the last number of the ACADEMY, p. 38, col. 2, ll. 59, 60, transpose the two names "Constantius" and "Constantine."

THE FORTHCOMING MAGAZINES.

THE next number of the *Contemporary Review* will contain articles on "Free Land," by Lord Hobhouse; "Home Rule," by Prof. E. A. Freeman and A. V. Dicey; "Reading," by Sir John Lubbock; "Democracy," by Mr. Frederic Harrison; "The Nationality of the English Church," by Lord Norton; and "A Reply to Matthew Arnold," by the Bishop of Carlisle.

THE February number of *Harper's Magazine* will contain the first of a series of papers, by Sir E. J. Reed, on "The Navies of Europe," with special illustrations.

MR. H. B. WHEATLEY will contribute to the February number of the *Antiquary* the first of some articles on "Personal Ornaments"; Mr. W. A. Clouston writes on "Stories of Noddledom"; Dr. Pollard on "The Black Assize at Oxford, 1577"; and there will be a paper on "The Antiquity of Surnames." Mr. Llewellyn Jewett sends also a second contribution, dealing with "Quaint Conceits in Pottery"; and Mr. George Clinch a paper on "Lewisham Wells."

AMONG the contents of *Time* for February will be "The End of Phaeacia," by Mr. Andrew

Lang; "Madame Blavatsky and the Society of Psychical Research," by Mr. Frank Podmore; "Tuscan Mezzadria," by Mr. E. S. Morgan; "The State and Mr. Herbert Spencer," by Mr. D. E. Ritchie; and "Ireland from the Democratic Standpoint," by Mr. William Wallace.

THE forthcoming number of the *Scottish Review* will contain papers on "The Scottish Peerages," "The Greville Memoirs," "Current Fiction," "The Natural Truth of Christianity," "Astrology," and "Victoria," in addition to two political articles—one on the Scotch elections from the Conservative, and the other on the elections generally from the Democratic, point of view.

THE *Scottish Church* for February will contain, in addition to Mrs. Oliphant's story, a paper by "Shirley" on "Mr. Froude and his Travels," a short story, entitled "How St. Serf's was Lost and Won"; "The Dwellings of the Poor"; "Flora Macdonald"—a new study of an old historical question, based on personal investigations; and papers on the Law of Libel and the latest aspects of the Church question.

FRENCH JOTTINGS.

THE first volume of the posthumous works of Victor Hugo will be published in the course of next month. It is entitled *Théâtre en liberté*.

THE publication of M. Zola's much talked of new book, *L'Œuvre*, is now definitely announced for February 1.

It is said that Père Didon, the well-known Dominican priest, is writing an elaborate reply to M. Renan, to be called *Réfutation de "la Vie de Jésus."*

THE publishing house of Lévy, at Paris, announce a *Grande Encyclopédie*, "inventaire raisonné des sciences, des lettres et des arts," to appear, in twenty-five volumes, before the end of the present century. The editorial staff includes the names of MM. Berthelot, Derembourg, Glasson, Levasseur, and Eugène Muntz.

THE fourth edition of Prof. Maspero's *Histoire ancienne des Peuples de l'Orient*, after a delay of more than twelve months, is just issued by Hachette & Co. This admirable work, to which we hope to return more at length in a future number of the ACADEMY, is, according to the title-page, "entièrement refondue," and is longer by two hundred pages than the preceding editions; the maps are also larger and better; the type and the page remain unchanged, and the volume is as handy to hold as ever.

A RECENT number of the *Moliériste* publishes a facsimile of the following holograph receipt of Molière from the archives of Montpellier. Authentic signatures of Molière are almost as rare as those of Shakspeare:

"J'ay receu de M. de Penautier la somme de quatre mille livres ordonnées aux comédiens par Messieurs des Etats. Faict à Pezenas, ce 17^e décembre mil six cent cinquante. Pour 4,000 liv. Molière."

TABLETS, with inscriptions, have been placed on the house in the rue de Richelieu where Diderot died in 1784, and on the house in the rue d'Anmale where Mignet died just one century later.

ACCORDING to statistics just prepared, the total number of periodicals of all kinds published in France and her colonies amounts to 4,092, of which 1,586 are issued in Paris. The departments next in order are—Nord, 130; Bouches-du-Rhône, 97; Gironde, 91. The political newspapers number 87 in Paris, and 1,360 in the provinces.

THE Académie des sciences morales et politiques has made no award for the prize of which the subject was "Adam Smith."

ORIGINAL VERSE.

PETÖFI'S PRAYER.

WHEN Fate said, "Choose thy death, the time is near!"

I answered, "Be it in autumn, some bright day
When golden leaves against a blue sky play
And in the boughs a late bird warbles clear:

"Like Nature, when her summer joys are past,
So let me feel the soft approach of death
Before it strikes; and, with my failing breath,
Sing, like the bird, my sweetest and my last.

"And then, when it is time for me to go,
Draw near, and let my lips by yours be closed,
Dear tender one, on whom my heart reposed,
Ah! my beloved, the fairest that I know!

"No, no! not such the end I have implored!
A spring-day, backed by battle's lurid gloom,
And on the meadow flowers of blood in bloom,
That is the death I pray Thou send me, Lord!

"Death, sword in hand; aye! death among dead
foes;
Let bugles sound while nightingales are singing,
While my breath into April air is winging,
And on my heart blossoms a gory rose:

"When, from my weight relieved, my horse flies
free,
Come near and close my mouth with thy loved
mouth,
Thou, that I have wooed with famine and with
drouth,
Chaste daughter of the gods, proud Liberty!"

[Petöfi's wish was fulfilled: he fell at the battle
of Ségészár, fighting by the side of Bem, in 1849.]

H. G. KEENE.

MAGAZINES AND REVIEWS.

IN the first number of *Les Lettres et les Arts* MM. Boussod, Valadon, & Co. have, beyond all question, produced the most magnificent magazine ever offered to the public. For beauty of type and paper, breadth of margin, variety and delicacy of illustrations, this gorgeous quarto stands unrivalled among serial publications. The reproductions of several water-colour drawings in monochrome, the spirited frontispiece of a bugler entitled "La Charge," after E. Detaille, the inimitable scenes from schoolboy life which illustrate M. Pailleron's "Poètes de Collège," and the admirably reproduced portrait heads of M. Renan, the Abbé Roux, and Alphonse Daudet, in photogravure, must be especially noticed not only for their high artistic merit, but for the wonderful delicacy and brilliance with which they are rendered. Some others of the illustrations, as "La Musique sacrée et La Musique profane," in red, after G. Dubufe, and the fashion-book lady in a velvet train who sits in the snow and warms her unbeautiful hands over a wood-fire in "Chanson d'hiver" are, it must be confessed, somewhat meretricious. Also, the literary matter strikes us as a little thin. The work is, nevertheless, a splendid specimen of modern typography and drawing-room art; and we can imagine nothing more delightful than to have such a magazine to look forward to on the first day of every month—unless, indeed, the being able to afford it.

THE chief articles in the *Revista Contemporanea* of December are a study by D. J. G. Barzanallana of the budget of Portugal compared with that of Spain. That of Portugal has more than doubled during the last eighteen years; rents and general expenses have increased in a like proportion; and the limit of financial in-

genuity in raising fresh taxes seems well-nigh attained. In "Recreations in Botanical Geography," Alvarez Sereix writes agreeably of the distribution of plants in various climatological and topographical zones. D. Joaquín R. Banague denounces the excesses of party in political and parliamentary government, freely analysing its vices, but suggesting no remedies. D. L. Cabello y Aso, in a chapter entitled "Aesthetic Studies," argues that religion, philosophy, and art, are mutually dependent, and that art is the expression in outward form of the ideal treated of by the other two.

PADRE F. FITA contributes to the *Boletín* of the Real Academia de la Historia an essay on the term "Marjadrage" according to the Fuero of Toledo, a phrase often found in contracts of sale in the thirteenth and fourteenth centuries. It is not noticed by Dozy and Engelmann; but with the aid of copious documents, here given entire, Padre Fita proves that it is an Arabic term, and signifies a kind of mortgage on the goods of the vendor of half the sum paid as earnest money by the purchaser. D. F. Fernández y González continues his publication of the Hebrew and Spanish text of the *Ordnamiento* of Valladolid of 1432.

A DICKENS SALE.

THE sale of a perfectly unique collection of the first editions of Dickens is worth chronicling, even a few days after time: Moreover it has, as yet, we believe, found record nowhere. Messrs. Sotheby, Wilkinson, & Hodge were, as usual, the auctioneers. The only fault the true Dickens collector has to find with it as a Dickens collection is that it included a certain number of volumes and pamphlets connected with the work of the master of English fiction by only the very slenderest thread. This has now become a somewhat common practice; and it should promptly be discontinued; for it serves merely to swell unduly collections already inevitably large; it creates an artificial rarity and value for quite worthless books—mere imitations and sequels of the master's novels, written by the impertinent hand of another—and advances, as it were, for the nonce, into the rank of literature that which in reality is only paper and printer's ink. But enough of this matter. At the sale to which we refer, the first edition of the *Tale of Two Cities*, published, it will be remembered, only about seven-and-twenty years ago, for eight shillings or so, was sold under the hammer for £4 5s. This was in the "original parts," as issued. The first edition of *Great Expectations*, bound in three volumes, fetched £3 5s.; the first edition of the *Child's History of England*, £3 15s.; the first editions of the five Christmas stories, rightly offered together, £6; *Master Humphrey's Clock*, with some additional illustrations (rather stupidly inserted, since what one really wants is the book as its author caused it to be issued), £9 5s.; *Martin Chuzzlewit*, in the original numbers, £5 5s.; the first edition of *Oliver Twist*, a copy bound by Tout, £5 10s.; a copy of the same novel, in the original numbers of the demi-octavo edition, £13; *Sketches by Boz*, bound by Zaehnsdorf, £6 15s.; the rare but not otherwise valuable production, *Sunday under Three Heads*, £6 7s. 6d.; and *Sketches by Boz*, in the original twenty numbers, with Mr. Cruikshank's illustrations, £15 10s. This last fell to the bid of Messrs. Robson & Kerslake. But the *bonne bouche* of the sale was the first edition in the original twenty numbers of the *Pickwick Papers*, with all the illustrations, including the suppressed plates by Buss. The sum of £28 was realised for this example, which thereupon passed into the possession of Mr. Harvey, of St. James's Street.

LETTER FROM EGYPT.

Syût: Jan. 4, 1886.

UPPER Egypt is in a much more tranquil condition this winter than it was a year ago; and, in spite of the failure of the cotton crop, and the unsatisfactory nature of the harvest, brigandage has practically disappeared in the provinces of Minieh and Syût. Archaeological exploration is therefore more feasible, though at the same time less exciting, than it was when I was last on the Nile. However, I have not much to report in the way of discovery; partly because of contrary winds, which have kept our dahabiah stationary for days together, partly because an archaeological survey of the country cannot be made with any completeness except by those who travel with tents. Nevertheless, there is still plenty to be found even by dahabiah travellers, if they choose to devote themselves to what an Arabic conversation manual calls "Researches of Antiquities."

The most important discovery I have made since I left Cairo was in the close neighbourhood of the famous Tomb of the Colossus, which has been visited by tourists again and again. Here, among the quarries, on the summit of the cliff on the opposite side of the ravine, I found a stèle of Amenophis III., dated the 2(3)rd day of the month Payni, in the first year of his reign, which states that on this day the quarries had been opened by the king under the patronage of Thoth, the lord of Eshmunên, in order that he might embellish "the house of the feast of the new year," at Eshmunên, to give delight to his nobles and pleasure to his people. Amenophis is represented as standing before Thoth and Amun, to whom he is making an offering. The stèle is of the same size and similar workmanship as one a little further north, above Dêr Abu Hannes, and close to the early church in the quarries, about which I wrote last year. This latter stèle still shows faint traces of the figure of the king, in the garb of a priest, standing before the god Amun; but the Coptic Christians have so defaced the monument that nothing else is visible upon it. The stèle I have found near El Bersheh now, however, settles the age of it. Not far from the stèle are three unfinished drums of columns.

The quarries which, it would seem, were first opened by Amenophis III. extend from a point about a mile to the south of his stèle, northwards to the cliffs above the ruins of Antinopolis. They include the line of quarries above Dêr Abu Hannes, of which I have more to say presently. Some of them belong to Roman times, and others to the age of the Ptolemies. In the ravine, at the north-western corner of which is the Tomb of the Colossus, I found their walls adorned with cartouches and inscriptions in demotic. Besides the quarries, the cliffs are pierced with tombs, some of which go back to the era of the twelfth dynasty (like the Tomb of the Colossus itself), while others are of the Graeco-Roman period. I have seen none that date from the Old Empire; and the statement in Murray's Handbook that a tomb to the south of that of the Colossus contains the name of Pepi is incorrect, as I have examined every tomb in this locality and found nothing of the sort. Indeed, I may add, for the benefit of future travellers, that I have carefully explored every tomb and quarry in the whole of this line of cliffs with the exception of the quarries above Antinopolis and some others in a ravine immediately north of that of the Colossus tomb, up which runs the track of a deserted tramway.

The most interesting of these quarries are undoubtedly those above Dêr Abu Hannes, which are full of the remains of the early Coptic Church. It is here that the well-known quarry-church exists, with its ancient frescoes of the Virgin and Child, the marriage in Cana,

and other Scriptural subjects; and it was here last year that I discovered another early quarry-church, as well as early Christian sepulchral inscriptions. I have now made a careful survey of the whole of this locality; and am able to trace the history of it from the fourth century—when the hermits Victor and his brother Koluthos, Silvanus, Makarios, and others, first took up their residence in the old quarries, and were afterwards buried at the entrances to them—to the time when pilgrimages were made to their tombs, a colony of monks built their houses in the neighbouring rocks, and two of the quarries were turned into churches, one near the resting-place of Makarios, the other near that of some of his brother saints. This latter church is the one which contains the frescoes. The plaster on which they are painted, however, was attached to the rock-walls subsequently to the time when these had been adorned not only with inscriptions in red paint, but also with the graffiti of pious individuals who had visited the holy spot. Among the graffiti is one in Ethiopic, and another in characters which are entirely unknown to me. There is also a short but complete extract in Coptic from a homily of "Gregory the Bishop" against those who "despise work." Besides the principal church, and what I will call the chapel of St. Makarios, other chapels grew up in the neighbouring quarries, in one of which I found a fresco representing the angels Michael and Gabriel on either side of Christ. Apart from the frescoes, which are earlier than the Arab conquest of Egypt, the internal arrangements of the churches, such as the altars, piscinas, credence-tables, and hieroscopes—all, of course, cut out of the rock—are full of interest to the student of ecclesiastical antiquities. In one place a small square window has been excavated in the stone, with an altar below it, and an inscription above, indicating that the body of St. Silvanus lay behind the window, through which it could be seen by the faithful. Among the sepulchral ornaments, such as wreaths, scrolls, and crosses, which are carved out of the rock with a considerable amount of art and finish, is more than one cross in the shape of the *crux ansata*—the old Egyptian symbol of life. In one instance the ring of the *crux ansata* has the form of a wreath, within which is a maltese cross. This particular example is painted, not carved, and marks the burial-place of Amba Lot, who was "laid to sleep in the Lord on the feast-day the 11th of Tybi." Above is the following inscription: "Our holy father Amba Lot, protector of thy servants who labour in the Lord, thou hast established for them, if they labour, (all the) good things of Moses (and the prophets) and the saints." The inscription is in Greek, like most of the sepulchral ones, as well as the earlier texts in the principal church; the graffiti, on the other hand, are almost invariably in Coptic. There is only one bilingual inscription (Greek and Coptic). This is the long epitaph on "Papias the son of Melito the Isaurian," of which I gave an account a year ago.

At Tel-el-Amarna, or rather Haggi Kandil—which its Beduin inhabitants pronounce Hajji-Kandil—my companion, Mr. Myers, bought a clay mould containing the *cartouche* of the son-in-law and successor of Khu-n-Aten, whom Brugsch calls Sa'a-Nekht. To the south of the plain of Tel-el-Amarna, on the western slope of the northern promontory of Gebel Abu Fêda, which goes by the name of Gebel-el-Howarteh, we found the remains of a Roman city, the tombs of which, in the shape of rectangular vaults of crude brick, lie on its southern side. Among the numberless fragments of Roman pottery and glass with which the site is strewn I picked up a coin of Constantine. The city commanded a road, nine and a half feet wide, which led across the mountain to the main road

southward from Tel-el-Amarna and the alabaster quarries. The Roman cities of Hipponon, Alabastron and Psinaula are known to have been in this neighbourhood. Whether the newly-found site represents any of these I have not the materials at hand to determine.

There is another El-Howarteh further north, at the southern end of the Gebel-el-Têr and not far south of the tombs of Tehneh. Here, between the village and the foot of the mountain, we came across the red pottery which marks the site of a Roman town; and in the cliff we found tombs not only of the Roman age, but others resembling those of Beni-Hassan and Raaineh, and therefore, presumably, of the time of the thirteenth dynasty. Only a few traces of hieroglyphs remained in them, but the images of the dead were still to be seen sculptured against the walls of rock. There was one group of three in which two of the figures were holding one another's hands, the right foot of the one and the left foot of the other being set forward.

Towards the southern extremity of the Gebel Abu Fêda are the remains of an old town, now known as El-Kharab or "The Ruins," which were first described by Wilkinson. The tomb containing the "enchorial inscriptions," of which he speaks, is now destroyed; but over another I found the name of its Greek possessor, and "Paulos Papa" had left the record of his sojourn in a third in Coptic letters. Half a mile to the south of these ruins is a Coptic monastery built into an old quarry, and surrounded by the wrecks of ancient tombs, and half a mile still further south I accidentally discovered another old structure sufficiently curious to merit notice. While examining the tombs cut in the cliff which begin at this spot and extend for a considerable distance southward to the point where the river turns away from the mountain, I observed a small ravine on either side of which was a structure of crude brick. These structures or mounds turned out to be composed of small sepulchral chambers piled one upon the other as in the Kôm es-Sultân at Abydos. The natives had opened the northern mound at one corner, and the ground was strewn with human bones. I found fragments of Egyptian, Greek, and Coptic pottery, but no traces of embalming. But it is probable that mummies exist in the lower part of the mounds, which are of considerable height and size, and abut upon the river, from which, however, it would be difficult to detect them. The greater portion of the tombs in the cliff are to the south of this curious burial place. Most of them are being quarried away in order to supply stone for the builders at Syût; in those that are still left I found no inscriptions and only a few sculptures. The town to which the necropolis belonged must have stood on the western bank of the Nile, and was possibly Hierakon or Hawk-town, since the modern village of Damanhor now faces it, and Damanhor is the Old Egyptian Dema-n-Hor, "city of Horus," whose sacred animal was the hawk.

Before concluding, I may add that when at Dahshur I noticed that the bricks of the larger pyramid there were stamped with "masons' marks" resembling those on the stones of the buildings of Amenophis III. at Karnak. I mention this as I do not know whether it has been observed before. A. H. SAYCE.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

CHARMES, G. *La Réforme de la Marine*. Paris: Calmann Lévy. 7 fr. 50 c.
SABBADINI, R. *Storia del Ciceronianismo e di altre questioni letterarie nell'età della rinascenza*. Turin: Loescher. 3 L.

THEOLOGY.

JOHANNES, A. *Commentar zu der Weissagung d. Propheten Oajja*. Würzburg: Goldstein. 1 M. 20 Pf.

HISTORY.

- BRUNING, A. Die Nautik der Alten. Bremen: Schönmacher. 10 M.
 ELZER, J. Luther u. der Wormser Reichstag (1521). Bonn: Cohen. 1 M. 20 Pf.
 LERPGNY, M. Un arbitrage pontifical au XVI^e siècle. Paris: Palmé. 3 fr. 50 c.
 PAULAT, L. Louis XIV et la Compagnie des Indes orientales de 1664. Paris: Calmann Lévy. 3 fr. 50 c.
 SALINAS, A. Ricordi storici delle rivoluzioni siciliane del secolo XIX. Palermo: Pedone Lauriel. 10 L.
 VHSIG, C. v. Das römische Köln. Bonn: Marcus. 5 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BERICH, A. Die wissenschaftlichen Leistungen im Gebiete der Entomologie während d. J. 1834 v. Ph. Bertkau u. E. v. Marten. Berlin: Nicolai. 10 M.
 FAUNA U. FLORA d. Golfes v. Neapel u. der angrenzenden Meeres-Abschnitte. 13. Monographie. Kolonienbildende Ratiolarien (Sphaerozoen) v. K. Brandt. Berlin: Friedländer. 40 M.
 FISCHER, J. G. Ueb. e. Kollektion Reptilien u. Amphibien v. der Insel Nias u. ü. e. zweite Art der Gattung Anniella Gray. Hamburg: Friedrichsen. 1 M. 50 Pf.
 FRITSCH, A. Fauna der Gaskoble u. der Kalksteine der Permformation Böhmens. 2. Bd. 2. Hft. Prag: Rziwnatz. 32 M.
 HAMMER, E. Ueber den Verlauf der Isogonen im mittleren Württemberg. Stuttgart: Metzler. 2 M. 50 Pf.
 LIPSCHITZ, R. Untersuchungen ü. die Summen v. Quadraten. Bonn: Cohen. 5 M.
 SEMPER, O. Reisen im Archipel der Philippinen. 2. Thl. Wissenschaftliche Resultate. 3. Bd. Landmollusken. 7. Hft. Wiesbaden: Kreidel. 12 M. 50 Pf.
 ZUCKAL, H. Mycologische Untersuchungen. Wien: Gerold's Sohn. 2 M.

PHILOLOGY.

- NEUMANN, A. Ueb. das Leben u. die Gedichte d. Minnesingers Steinmar. Leipzig: Fock. 2 M.

CORRESPONDENCE.

AN ENGLISH SCHOOL AT OXFORD.

London: Jan. 14, 1886.

As the question of founding a school for the study of English seems likely to come to the front before long, I venture to put forth a skeleton scheme as a basis for discussion. I have made it as comprehensive as possible, so as to include all the languages and literatures which have a direct bearing on the study of English. I have not, of course, included Latin, as being already provided for elsewhere. I must add that in drawing up this scheme I have had the benefit of Mr. F. Y. Powell's advice, the well-known joint editor of the *Corpus Boreale Poeticum*, although I alone am responsible for the present statement. In discussing the scheme with him, I was surprised and pleased to find that our views coincided almost exactly. This was especially the case with regard to making the Celtic languages a part of the programme. There are, no doubt, many other scholars who agree with us in regarding the languages and literatures of North-western Europe—Celtic, Old French, Icelandic, and English—as one inseparable group, which must, however, be subdivided for purposes of practical study.

Objects.

To encourage the study of English and the allied languages, both as a means of general culture and as a preparation for special investigation and research.

Scope.

1. Practical knowledge of the English language in all its stages.
2. History and etymology of the English language.
3. English literature in all its periods. These last two require the help of other studies.
4. Germanic languages, especially the Scandinavian.
5. Old French and the Romance languages.
6. Celtic languages.

Teaching.

The following *professors* will be necessary (those marked * are already provided, nominally at least):

- *English language. English literature. Old

French language and literature. *Celtic languages and literatures. *Comparative philology (in its conventional sense). Modern philology, including phonetics and the practical study of languages. The above are indispensable; but it would be highly desirable to have in addition, professors of the Scandinavian languages and of German. (There is already a teacher in Icelandic.)

Numerous readers (answering to the German *privatdozenten*) would be required. These, as well as the holders of fellowships, should not only be allowed, but be encouraged, to lecture and teach in competition with the regular professors, and would, of course, be themselves eligible for professorships. Foreigners should, however, be excluded from professorships. No professor should be allowed to do his work by deputy, except for a limited period, in case of serious illness. Holders of fellowships would be required from time to time to give proof of study abroad, scientific teaching at home, or of original research.

Two *seminaries* would be required. In one, the *mediaeval*, students would receive practical training in text-criticism, principles of editing, palaeography, &c., and would themselves undertake investigations of special grammatical and literary questions under the guidance of the professors and readers. In the *modern* seminary the students would be trained in practical phonetics, the investigation of living dialects, the classification of idioms and phrases, the methods of learning and teaching languages practically, &c.

Examinations.

A. Preliminary.—Principles of philology, both ancient and modern; elements of Old-English and of the history of English literature; translation of French and German prose into English.

B. Special.—1. English language and literature or literature and language, together with Icelandic and any other Germanic language, dead or living.

2. Old-French and Provençal, together with some other Romance language, dead or living.

3. Old-Irish and Welsh, together with some other Celtic language, dead or living.

A would have to be passed by all candidates, while in B they would be allowed to offer themselves in only one section.

C.—Any candidate in B might offer an original essay on any subject bearing on the section he took up.

I hope in another letter to show how such a scheme as this would enable the university to utilise materials which at present are more or less wasted. I also hope to point out the obstacles to its realisation, and to make suggestions for their removal.

HENRY SWEET.

"CATCHPOLL" IN AN ANGLO-SAXON GLOSS.

18 Bradmore Road, Oxford: Jan. 16, 1886.

The current number of *Anglia* (p. 448) contains an article, by the eminent scholar F. Kluge, of great importance to students of Anglo-Saxon glosses. Kluge draws attention to the fact that there has recently been acquired by the British Museum a MS. marked "Addit. MS. 32,246," containing marginal Anglo-Saxon glosses which appear to have a close connexion with those in the famous Rubens MS., commonly called Archbishop Alfric's Vocabulary, printed on pp. 104-191 of Wright-Wülcker's *Vocabularies*, 1884. This newly acquired MS. furnishes materials for correcting many of the errors and explaining many of the obscurities to be found in the Vocabulary as printed in Wright-Wülcker. One correction, namely, of gloss 111.9, appears to me to be of some interest. The gloss in Wright-Wülcker appears as "ex-

actor, hæcewol." The Addit. MS. reads *Kæcewol*, on which reading Kluge remarks that "even so the difficult word remains incomprehensible." I think, if we take into account the fact that a very common meaning of the Latin *exactor* was "an officer of taxes, a tax-collector, publicanus," we shall not find it very difficult to come to the conclusion that *Kæcewol* should be read *Kæcepol* (for confusion of *p* and *w* in the same Vocabulary, cf. glosses 124.2 and 125.11), and that *Kæcepol* is the well-known *catchpoll*. In support of this view it may be noted that the gloss occurs among a number of titles of public officers, "*publicanus, wic-gerefa*," being gloss 111.12. Mätzner, in his Dictionary, shows that Middle-English *catchpoll* meant originally "an officer of taxes," an old homily speaking of "Matheus þet was *catchpol*." The Low-Latin *cacepollus* was properly "tributorum exactor," and an early sense of the Old-French *chacepol* (*chassipole*) was "impositionum exactor" (see Ducange). That this French word was known in England in the language of fiscal administration before the Conquest is proved from its appearance in the Laws of Ethelred (see Ducange and Schmid).

What is the etymology of *catchpoll*? There can be no doubt that the word came over to us from France, and that it was formed on French soil. Ducange points out that Old-French *cacher* (= Late-Latin *captiare*) had the meaning "exigere, percipere," and was used in speaking of getting in various kinds of tribute. The latter part of the word *pole* is not so easy to explain. According to the general rule of French word-formation *pole* should be the object of the *chace*, the former part of the word, and in this case ought to mean "tax, tribute," *chacepole* meaning "a demander of taxes"; but, alas! I can find no trace of such a word in the Romance languages. The common explanation that *catchpoll* means "one who catches hold of the head" must be wrong, for it takes no account of the history of the word, and *poll* = head seems to be an Old Low German word unheard of in France.

A. L. MAYHEW.

ΔΙΣ BEFORE CONSONANTS.

Merton College, Oxford: Jan. 19, 1886.

Prof. Wilkins asks in the *ACADEMY*, "Can anyone quote an instance of *δισ-σ-*, *δισ-θ-*, *δισ-τ-*, *δισ-μ-*, or *δισ-χ-* in any Greek work?"

δισμύριος occurs Hdt. I. xxxii., VII. clviii., Plato *Ion*, 535 D. L. and S. also quote Lucian and Strabo for the word.

δισχίλιοι occurs Hdt. II. xli., VII. clviii. (four times over). L. and S. give another reference, with an "etc." to show they could give more.

δισθαρές. Hom. *Od.* XII. 22, all MSS. seem to read

Δισθανές, *δτε τ' ἄλλοι ἀπὸξ θήρακος' ἀνθρωποι*.

It is true that here a scholiast who is of Prof. Wilkins's mind proposes to read *Δισθάνες*; but as *θανής* is unknown and, I should think, impossible, and the sense clearly requires a word of exactly the force of *δισθανές*, the passage ought, I take it, to have as much weight towards deciding the general question as one passage can have.

Vaniček (*Gr. L. Etym. Wörterbuch*, p. 372) says that *δισ-* sometimes retains its *σ* in compounds before *θ*, *μ*, *π*, *τ*, *χ*, and quotes, among other words, *δισταφής*, but gives no references.

Κουμανούδης (*συναγωγή λέξεων ἀθηναίων*) gives *δισχειροτόνητος*.

Budaëus and Stephanus give *δισθανής* (Eurip.); *δισθανών* (Eurip.); *δισθετούμενος* (v.l., in Polyb.). True reading, however, more probably *δισ-*; *δισ-ποδία* (saltationis species. Suidas ex Aristoph.); *δισ-σήμενος*, -ειν (*Voces Grammaticae*); *δισχάλος* (= lame of both feet); *διστοκος* seu

δίκτος; and finally the actual word in question, δισ-σάλαβος, as well as δι-σάλαβος.

The "barbarism," therefore, if it be so, is at least one of some antiquity. G. R. SCOTT.

[Another correspondent quotes δισσάρχη, Soph. Aj. 390].

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 25, 5 p.m. London Institution: "Paris as an Historical City," by Mr. Frederic Harrison.

8 p.m. Society of Arts: Cantor Lecture, "Friction," II., by Prof. H. S. Hale Shaw.

8 p.m. Aristotelian: "Hegel's Conception of Nature," by Mr. S. Alexander.

8.30 p.m. Geographical: "A Recent Journey in Corea," by Mr. W. R. Carles.

TUESDAY, Jan. 26, 3 p.m. Royal Institution: "Naukratis," I., by Mr. R. S. Poole.

8 p.m. Anthropological Institute: Annual General Meeting, Presidential Address by Mr. F. Galton.

8 p.m. Society of Arts: "The Importance of a National Scheme of Emigration for the Best Interests of British Commerce," by Mr. Arnold White.

8 p.m. Civil Engineers: "The Injurious Effect of a Blue Heat on Steel and Iron," by Mr. C. E. Stromeyer.

WEDNESDAY, Jan. 27, 8 p.m. Society of Arts: "Machinery in Mines," by Mr. Henry Davey.

8 p.m. Geological: "A Collection of Fossil Mammalia from Persia," by Mr. R. Lydekker.

THURSDAY, Jan. 28, 3 p.m. Royal Institution: "Metals as affected by Small Quantities of Impurity," I., by Prof. W. Chandler Roberts-Austen.

8 p.m. Telegraph Engineers: Presidential Address, "Self-Induction of an Electric Current in Relation to the Nature and Form of its Conductor," by Prof. D. E. Hughes.

4.30 p.m. Royal Society.

7 p.m. London Institution: "Telpherage, or the sending of Things by Electricity," by Prof. J. Perry.

8 p.m. Royal Academy: "Early History of Bas-Relief," by Mr. A. S. Murray.

8 p.m. Society of Arts: "The Magnetism of Ships and the Mariner's Compass," by Mr. William Bottomley, jun.

8.30 p.m. Antiquaries.

FRIDAY, Jan. 29, 7.30 p.m. Civil Engineers' Students' Meeting, "Electrical Measuring-Instruments," by Mr. Llewellyn B. Atkinson.

8 p.m. Browning Society: a Paper by Mr. J. B. Bury.

9 p.m. Royal Institution: "Capillary Attraction," by Sir William Thomson.

SATURDAY, Jan. 30, 3 p.m. Royal Institution: "The History of Volcanic Action in the British Isles," I., by Dr. Geikie.

SCIENCE.

A Popular History of Astronomy during the Nineteenth Century. By Agnes M. Clerke. (Edinburgh: A. & C. Black.)

THE instructiveness of Miss Clerke's volume begins with its outside. Few but those who possess a professional knowledge of the subject will be prepared to find that the astronomical discoveries of the present century furnish materials for a popular history of such respectable dimensions. But on reading the work through, surprise will be exchanged for admiration at the skill that could condense such an enormous mass of facts and speculations as are here recounted into so small a relative compass. The author's system has been, in her own words, "to take as little as possible at second-hand." The details of every discovery have been sifted from piles of scientific journals—English, French, German, Italian, and American—extending over nearly a hundred years of arduous investigation, arranged with methodical mastery of the subject, and set forth in a style of singular flexibility, clearness, and grace.

To write this work seems to have been a labour of love; and Miss Clerke shows something of the biographer's enthusiasm for the phase of scientific life that she has undertaken to relate. And there is no doubt that, measured by a merely quantitative standard, the more recent conquests of astronomy have also been its greatest. The dimensions of the

solar system have been enlarged, and its population, both settled and floating, considerably multiplied. The distances of some stars, and the mutual relations of many more, have been ascertained; while some approach has been made towards a general systematisation of all. The chemical constitution of the sun and of many stars, the physical constitution of the sun and of the planets, have been revealed. Finally, good reason has been shown for believing that the heavenly bodies and their movements are not immutable, but subject to the universal law of growth and decay.

All this forms a profoundly interesting study, and it is one that Miss Clerke has placed within the reach of every fairly intelligent reader. But let there be no exaggeration. As yet the greatest, because the most decisive, triumphs of astronomy remain those associated with the names of Copernicus, Galileo, Kepler, and Newton. Whatever has been done since they lived is but the further extension and generalisation of their conquests; not one of their successors has at all approached them in genius, nor have any subsequent discoveries in the same field had, like theirs, the effect of revolutionising scientific ideas.

That the earth should move is an astounding paradox, fatal to the pretensions of "common sense." We learn without surprise that its axial rotation is subject to an almost imperceptible retardation through the friction of the tides. Once convinced that the stars are merely inanimate masses of matter, we cannot feel very much excited at being told that they are composed, at least in part, of the same materials as our earth. Since the constellations tell us nothing about our own destiny, their real configuration has become a question of detail. The science of our century has indeed occupied intellects of the highest power, and raised questions of the most momentous significance; but it is in physics, in chemistry, in biology, that the true continuators of Galileo and Newton must be sought.

It would even appear that the tendency of modern astronomy has been to restrict and reverse, rather than to continue or confirm, the inferences drawn from earlier discoveries. Recent investigations give no countenance to the idea of an infinitely extended universe. Those nebulae which were once supposed to represent whole galaxies of stars, rivalling our Milky Way in grandeur, have been reduced by spectroscopic analysis to attenuated masses of vapour; while the Milky Way itself is composed, according to Miss Clerke (p. 437), of bodies possibly not exceeding our own planet in bulk. Thus it would not be strange if telescopic vision had already pierced to the farthest limits of existence in space. If so, the strictly finite and knowable world of mediæval thought may turn out to be less delusive than some modern philosophers, the Positivists in particular, have confidently maintained.

This reflection suggests another. A reader acquainted with the most specific element of Comte's philosophy, its subordination of all knowledge to the furtherance of social progress, cannot fail to be reminded by every chapter of Miss Clerke's work, how utterly wasted the labours of recent astronomers

would have appeared in his eyes. The author of the *Politique Positive* sneered at Neptune as a "pretended planet"; and, had he lived a few years longer, would probably have denounced spectrum analysis as a chimera. He might have alleged with better reason that the composition of the stars, and even of the sun, was practically no concern of ours. The utility of astronomy lies exclusively in its power of predicting the apparent positions of the heavenly bodies; and this belongs to the mathematical side, which a popular history must necessarily pass over. One may ask, however, whether in this direction much has been added to the principles and methods established by Newton and his French successors.

After eliminating the truly speculative and the practical interest, there remains a third interest, which is aesthetic. It is here that modern astronomy has the advantage of all other merely physical investigations; and its annals, especially as narrated by Miss Clerke, contribute the most fascinating chapters to the "fairy tales of science." Even to the unaided eye, the starry heavens present a spectacle the beauty of which has certainly not been undervalued by poets and romancers. New worlds of wonder are revealed by the telescope; while the powers of prediction and retrospection offer still grander vistas wherein the imagination may freely expatiate. Moreover, the faculties of the human intellect, as displayed by scientific discoveries, call forth a delighted admiration, which is itself less intellectual than artistic. It may be added that the beauties of celestial, even more than of terrestrial, scenery, fail to meet with adequate appreciation until they are dissociated from supernatural terrors. An amusing anecdote, quoted by Miss Clerke, bears unconscious testimony to this truth:

"Sir John Herschel, writing to his venerable aunt, relates that when the brilliant red flames [of the sun's corona] burst into view behind the dark moon, on the morning of the 8th July, 1842, the populace of Milan, with the usual inconsequence of a crowd, raised the shout, 'Es leben die Astronomen!'" (p. 88).

Why an Italian crowd should express its enthusiasm in the language of a foreign conqueror does not appear. But these good people reasoned better than their critic would admit. But for the astronomers they would have been thrown into agonies of fright by the unwonted spectacle, which, as it was, excited their rapturous admiration.

It was to be expected that a science so deservedly popular should enlist the support of numerous amateurs; and Miss Clerke supplies us with numerous instances of their successful activity, on which she dwells with a certain complacency. Sir William Herschel began life as a musician, and first became an observer at thirty-five. Francis Baily, who has given his name to Baily's Beads, "was by profession a London stockbroker, and a highly successful one." William Lassell "was a brewer by profession, but by inclination an astronomer." William Cranch Bond "was a watchmaker whom the solar eclipse of 1806 attracted to study the wonders of the heavens." The discoverer of that famous comet whose fragments we have all been lately admiring "was an Austrian officer named Wilhelm von

Biela." "In the year 1826 Heinrich Schwabe, of Dessau, elated with the hope of speedily delivering himself from the hereditary incubus of an apothecary's shop, obtained from Munich a small telescope, and began to observe the sun," with important results; and further on we find the same line pursued by a certain William Dawes, "one of many clergymen eminent in astronomy." Warren de la Rue, famous as a celestial photographer, "made a large fortune as a paper manufacturer in England." Schröter, whom Miss Clerke calls the Herschel of Germany, got from law "the means of living, and, what was to the full as precious to him, the means of observing." "The first to emulate Schröter's selenographical zeal was Wilhelm Gotthelf Lehmann, a land surveyor of Dresden." It is fortunate for literature that a greater name than any of these was not included in the list. But for the happy accident that Jeffrey had a private secretary who needed being provided for, Thomas Carlyle might have devoted his vast powers to the work of superintending an observatory. Well may Miss Clerke say that astronomy "is in an especial manner the science of amateurs." It may also be remarked that while so much has been done with moderate means, lavish expenditure, whether public or private, is sometimes very inadequately rewarded. Lord Rosse's gigantic telescope seems to have added little or nothing to our knowledge of the heavens, while it has helped to perpetuate false notions as to the resolvability of certain nebulae. And we gather from Miss Clerke's story that the enormous sums devoted to transit expeditions were literally thrown into the sea, the real distance of the sun, so far as it is known at all, being ascertained by much more economical methods.

It will be seen that the human element figures largely in the pages of this fascinating work. And, even in dealing with the objective side of the science, its place is often supplied by a sort of graceful literary fetishism which leads the author to speak of the heavenly bodies and of the instruments for observing them as if they were animated beings; while the narrative is occasionally brightened by gleams of quiet humour. Miss Clerke's volume deserves, and will doubtless obtain, a wide popularity. That it should win new recruits for the army of science is, we imagine, the author's chief wish, and would be her most enduring reward.

ALFRED W. BENN.

SCIENCE NOTES.

THE annual general meeting of the Anthropological Institute will be held next Tuesday, January 26, at 8 p.m., when the presidential address will be delivered by Mr. Francis Galton, and the council for 1886 will be elected.

At the annual general meeting of the Association for the Improvement of Geometrical Teaching, held at University College on Friday, January 15, various reports and certain additions to the rules were proposed and adopted. The council for the present session were chosen—Mr. R. B. Hayward, of Harrow, again undertaking the duties of president—as also were the several committees. Twenty new members were elected, among them being Profs. Sylvester, Chrystal and Newcomb, who had expressed their willingness to become

honorary members. At the afternoon sitting, Mr. R. Levett, of Birmingham, vice-president, in the chair, the president read a paper on the "Correlation of the Different Branches of Elementary Mathematics." A discussion was started by the Rev. G. Richardson, of Winchester, in which the Rev. J. B. Lock, late of Eton, Profs. Carey, Foster, Hudson, and Minchin, and Messrs. A. J. Ellis, Walters, and Heppel and the chairman took part.

S. TEGIMA, Minister of Education in Japan, has obtained leave to have translated into Japanese Prof. Guthrie's *Syllabus of Instruction in Elementary Practical Physics*, as pursued at the Physical Laboratory of the Normal School of Science and Royal School of Mines, South Kensington. The Japanese Government proposes to introduce this system of practical instruction into the elementary schools as well as into the normal schools of Japan. Prof. Guthrie has promised to write a preface to the translation.

THE French Academy of Sciences has awarded the Delesse prize to M. de Lapparent, in recognition of the value of his geological works. This is the first occasion on which the prize has been given, and its award was partly determined by the fact that De Lapparent had for many years been a fellow-worker with Delesse in the preparation of an Annual Review of the progress of Geology. The other works noticed by the adjudicators are De Lapparent's *Mémoire sur le Pays de Bray* and his well-known *Traité de Géologie*.

THE following change has been made in the arrangements for the Royal Institution evening meetings: Friday, February 19, Prof. W. H. Flower, on "The Wings of Birds," instead of Prof. W. K. Parker on "Birds, their Structure, Classification, and Origin."

PHILOLOGY NOTES.

PROF. TERRIEN DE LACOUPERIE's next lecture (IV.) on "The Languages of Tibet and Burma" will be delivered at University College on Wednesday next, January 27, at 4 p.m.

In the second part (second series) of the Palaeographical Society's publications the following plates from ancient MSS. are given: two Greek papyri from Memphis in Egypt, B.C. 163 and 161; a law-deed from Panopolis, also in Greek, A.D. 608; Greek-Latin Glossary, of the seventh century; the Bodleian Genesis, in Greek, of the ninth century; the Harleian Lucian of the tenth century; Dionysius Areopagita, A.D. 972, with tachygraphic notes, which have been deciphered by Dr. Giltbauer, of Vienna; ecclesiastical canons, in Greek, A.D. 1042. From Latin MSS. are taken: a part of the Imperial Rescript of the fifth century, preserved at Leyden; St. Hilary, sixth century; St. Maximus, seventh century; the Gospels of Trinity College, Dublin, seventh century; St. Augustine's Speculum, seventh century; and charters of the twelfth century. Lord Ashburnham's collection contributes plates from five illuminations of the fifteenth and sixteenth centuries.

At two recent meetings of the Académie des Inscriptions, Prof. d'Arbois de Jubainville read a paper upon "The Accentuation of Certain French Place-names derived from the Gaulish." There are several modern names on a map of France of Gaulish origin whose form indicates that they were once accented contrary to the usual rules of Latin—e.g., Bourges, from Bituriges; Chorges, from Caturiges; Vieux, from Vidécasses; Dreux, from Durocasses; Troyes, from Tricasses. These words, according to the ordinary rules of Latin, ought to have become paroxyton; but they have remained

proparoxyton, after their original Gaulish form. In Gaulish compound words the accent was placed upon the syllable that was accented in one or other of the elements. The names mentioned are compounds of which the first element was oxyton; they are, therefore, accented upon the last syllable of this element. In other compounds, like Lugdunum (Lyon) and Julibona (Lillebonne), the accent on the second element has prevailed. A similar accentuation has been remarked in Sanskrit, and is, indeed, common to the Indo-European family. Quite recently it has been established that Old-German preserved the common system of Indo-European accentuation at the time of the phenomenon known as "Lautverschiebung," perhaps about 100 B.C. Greek accentuation shows a reminiscence of the same system, which is here traced in the pronunciation of modern French words.

M. EMILE LEGRAND, of the Ecole des Langues orientales vivantes, has published (Paris: Leroux) an elaborate bibliography in two volumes of Greek books by Greek writers, published during the fifteenth and sixteenth centuries. The total number of books described is more than 300; and in most cases M. Legrand has printed at length the preface or some other description, and has added some account of the author. His object has been to give the material for a history of the literature of Greece during the period.

THE *Literarisches Centralblatt* of January 2 contains reviews of Verrall's *Studies in the Odes of Horace* (not very favourable), and of the German translation Jebb's *Bentley*, which is highly praised.

THE *Revue critique* of January 18 has a review by M. A. Sabatier of the school edition of Westcott & Hort's Greek Testament, concluding thus:

"Voilà un petit livre que l'on peut sûrement recommander à tous ceux qui désirent aujourd'hui lire sans peine le texte des livres sacrés dans la forme historiquement la plus exacte et la plus voisine de l'originale."

MEETINGS OF SOCIETIES.

EDINBURGH MATHEMATICAL SOCIETY.
(Friday, Jan. 8.)

DR. R. M. FERGUSON, President, in the chair.—Mr. R. E. Allardice discussed a problem of symmetry in an algebraical function.—Mr. A. Y. Fraser gave an account of the methods for the quadrature of areas, especially by planimeters. He exhibited and described several of these instruments, including two of his own invention.

ROYAL ASIATIC.—(Monday, Jan. 11.)

COL. YULE, President, in the chair.—The proceedings were opened by a reference to the loss which the society had sustained in the deaths of Dr. Samuel Birch, Sir Walter Medhurst, and Dr. James Fergusson, Mr. Cust adding a few words to the remarks of the President on the services of the last-named. A paper was read on "The Early History of Cairo and of its Founders," by Mr. H. C. Kay. After a few observations on a Cufic inscription at Cairo, of which a copy is published in the present number of the Society's *Journal*, attention was directed to the fact that the establishment of the Fatimite power in North Africa was the work of the Ismailiyah sect. The latter, as has been shown by more than one writer, had, with wonderful skill and sagacity, organised one of the most extraordinary revolutions ever conceived, the real, though secret, object of which was the destruction of the entire fabric of Muhammadanism. Speaking of the Mahdi Obeyd Allah, the first prince of the Fatimite dynasty, the reader touched upon the origin and early use of the title of Mahdi, and showed its precise meaning to be the "Divinely Guided." Ianhar, the general of the Fatimites, on accomplishing the conquest of Egypt, encamped with his army a short distance to the north of the capital, Misr, on a spot which, by its natural features, was

admirably adapted for defence against an enemy advancing from the east. Here he erected an extensive fortress, which became the place of residence of his master, Al Mu'izz, on the latter's arrival in Egypt, and eventually formed the nucleus of the mediaeval and modern city of Cairo. The subjection of Egypt was rapidly followed by that of Syria. There the Fatimites abolished the payment of a tribute to the Carmathians of Bahreya in Arabia, a division of the Ismailiyah sect. These Carmathians had until then recognised the supremacy of the Fatimite princes. They had proved their hatred of Islam by completely stopping for a time the pilgrimage to Mecca from the central provinces of the empire, by overrunning and plundering the valley of the Euphrates from end to end, and finally by attacking Mecca itself, desecrating its holy places and carrying away the celebrated black stone. Therein they professed to have acted under the authority, and by command of, the Mahdi Obeid Allah. But they now renounced their allegiance to the Fatimites, attacked them in Syria, and invaded Egypt. They were stopped by Ianhar's fortress Al Kahirah, and they were eventually driven back across the desert. The oft-repeated anecdote, according to which the foundations of the city of Cairo were laid—contrary to the intentions of Ianhar's astrologers—under the influence of the planet Mars, is a myth of much earlier date, and is to be found in Mas'udi's *Meadows of Gold*, a book written a considerable time before the conquest of Egypt by the Fatimites.—Sir Henry Rawlinson, commenting upon the history of the Ismailiyah sect, referred to the circumstance that a remnant still exists in India, as well as in the mountains of the Lebanon. Their chief, who resides at Bombay, claims descent from the so-called Assassins of the Crusaders, and there is good reason to believe that they still cling to most of the communistic and subversive doctrines of their ancestors.—After some further remarks by the President the meeting terminated. It was announced that on February 15 Prof. Monier Williams would read a paper on "Buddhism in its Relation to Brahmanism."

ANTHROPOLOGICAL INSTITUTE.
(Tuesday, Jan. 12.)

FRANCIS GALTON, Esq., President, in the chair.—Mr. Bryer Wright exhibited a bronze sword, of the leaf pattern, found by the late Capt. Sir William Peel, at Sandy, Bedfordshire. A collection of flint implements from the junction of the Thames and Wandse was exhibited by Mr. G. F. Lawrence.—Dr. R. Munro read a paper on "The Archaeological Importance of Ancient British Lake-Dwellings and their Relation to Analogous Remains in Europe." The lake-dwellings of Scotland were essentially the product of Celtic genius, and were constructed for defensive purposes. Dr. Munro believes that those in the south-west parts of the country attained their greatest development in post-Roman times, after Roman protection was withdrawn from the provincial inhabitants, and they were left to contend single-handed against the Angles on the east, and the Picts and Scots on the north. He suggested the theory that the British Celts were an offshoot of the founders of the Swiss lake-dwellings, who emigrated into Britain when these lacustrine abodes were in full vogue, and so retained a knowledge of the custom long after it had fallen into desuetude in Europe. Among other arguments in support of this hypothesis, Dr. Munro pointed out that the geographical distribution of the lake-dwellings in Europe closely corresponds with the area formerly occupied by the Celts, and that they are identical in structure with the cromlechs.—In a paper on "Three Stone Circles in Cumberland," Mr. A. L. Lewis showed that in these circles, as in others previously described by him, there is a marked preponderance of outlying stones and prominent hills towards the north-east, and that the circle builders followed the Babylonians rather than the Egyptians in their rules of orientation. In the relation between stone circles and adjacent hills and outlying stones, suggestions might be found not only of sun worship, but also of mountain worship, and of phallic worship.

FINE ART.

WINDSOR CASTLE.—A New and Important ETCHING by DAVID LAW, size 2½ in. by 17 in., in progress for Messrs. DOWDERSWELL, 133, New Bond-street, London.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs) handsomely framed. Every one about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. HEES, 115, Strand, near Waterloo-bridge.

Essays on the Art of Pheidias. By Charles Waldstein. (Cambridge: University Press.)

THE reader in classical archaeology at the University of Cambridge, already known to the scientific world by his contributions to several learned periodicals, has now produced a big volume, addressed not exclusively to students of archaeology, but also to a more general public. It is intended to serve a double purpose—it announces several new discoveries and interpretations, referring to the sculptures of the Parthenon; and, at the same time, while examining the art of Pheidias in general, and more particularly its technical character, undertakes to trace, as it were, a programme of the author's special task—the education of young archaeologists.

Dr. Waldstein is no friend of the philological treatment of archaeological subjects, and does not set a high value on the reading of ancient authors and the study of texts. He aims exclusively at training the eyes for stylistic investigation. Indeed, the book brings abundant evidence of his talent in this direction—the more welcome as he does not confine himself to stating general impressions, but endeavours by a special analysis to give an exact account of the peculiarities of style. Everyone will agree with Dr. Waldstein that it is one of the chief parts of archaeological education to train the eye of the student to recognise the stylistic differences of artists, of schools, and of classes of monuments. This is so obvious and so universally practised that it was scarcely necessary to dwell on this point over and over again with so much insistence. But stylistic analysis is not the only method of archaeological study. While Dr. Waldstein seems to underrate the other parts of archaeological training, he overrates, on the other hand, the importance of method. For method is only a means, not the substance, of science. When, after having discovered a pretty copy of the head of Athene, which has been destroyed in the original slab of the frieze, our author finds the chief value of his discovery not in the fuller and more accurate knowledge of Pheidias's art thus acquired, but in "the triumph of the method which led to the discovery" (p. 226), he appears to confound the means with the end of scientific enquiry, the well-founded satisfaction of the individual explorer with the progress of our knowledge of Pheidias.

The book begins with two introductory chapters—on the study of classical archaeology, and on the spirit of the art of Pheidias. Dr. Waldstein is seen at his best in such general expositions, especially on aesthetic points. The penetrating spirit in which he deals with his subject, and the persuasive eloquence with which he advocates his theories, cannot but win the interest and the acknowledgment of the reader. The danger to which he occasionally yields is a tendency to construct historical facts out of *a priori* principles. In the third essay, for instance, one of the reasons why the metopes seem to

him the earliest of all the sculptures of the Parthenon is found in their warlike subject. The character of Pheidias's first period being influenced by the Persian wars, Dr. Waldstein is inclined to trace the same influence in the metopes, and to bring their origin as nearly as possible to that first period. On the same ground, we should be obliged to argue that the shield and the sandals of the Athene, which were ornamented with warlike exploits, must have been the earliest portion of the large chryselephantine statue. Unfortunately this entire argument is destroyed by Loeschke's ingenious demonstration that Pheidias's activity in Olympia preceded the building of the Parthenon. After this "peaceful" intermezzo, it would be very startling to find Pheidias relapsing into his earlier "warlike" predilections. This is not the only point where we must regret that Dr. Waldstein should not have given due attention to Loeschke's memoir of 1882 before giving his book to the press.

A very happy discovery is that of the head of the Lapith in the southern metope, No. 7, which Dr. Waldstein was fortunate enough to find among some recent acquisitions of the Louvre (*cf. Journ. Hell. Stud.*, vol. iii.). We fully acknowledge his sharp eye and subtle feeling for style which enabled him to assign its original place to this much defaced fragment, which serves greatly to enhance the dramatic effect of that fine relief. When, however, Dr. Waldstein infers from the stronger corrosion of the right side of the head that this side was originally the weather side, though the fact is true, the argument is certainly wrong; because, if the corrosion had taken place in the pediment itself, it would necessarily have attacked in a similar way the body of the Lapith, which has suffered very little from corrosion. On the contrary, the condition of the head is strong evidence that K. Lange was right in maintaining that corrosion in the open air has had much less effect in defacing the marbles than the humidity of the soil, after the marbles had fallen to the ground and had been covered with earth. This theory is fully borne out by the observations made during the excavations at Pergamon.

Essays IV. and V. deal with the pedimental sculptures, to which Dr. Waldstein assigns the second place, chronologically, among the sculptural ornaments of the temple. This can scarcely be correct. According to an inscription rightly referred to the Parthenon by Koehler, and well explained by Loeschke (see *Pausanias descr. arcis* ed. O. Jahn, 2 ed., p. 40, Nos. 3-5), the building of the Parthenon began in 447, and probably ended in 433. Now the metopes must have been finished before they were brought to their places; moreover, we know that the chryselephantine statue was erected in 438, a fact which implies that the temple was then finished and roofed over. For the work of the last four or five years, then, there remains nothing else but, perhaps, the frieze, which could easily have been executed on the spot, and the pedimental sculptures (called *ἐναέρια* in the inscription), which may well have been delayed to the end of the whole. Nor do I see any reason why the figures of the western pediment, as Dr. Waldstein maintains, should

be earlier than those of the eastern group. I have already pointed out that the "warlike subject" of the western pediment cannot be made use of for such a theory. But, says Dr. Waldstein,

"on the whole, the fragments of the western pediment are inferior to those of the eastern, and among each other they again differ in excellence, manifesting more or less uncertainty of touch on the part of the executing artist" (p. 113).

Can there be a greater difference of style and execution than between the Iris and the reclining female figure of the eastern pediment? Is the river-god in the western pediment really inferior to his reclining companion in the eastern pediment? Has Greek sculpture produced anything more sublime than the matchless torso of Poseidon in the western pediment? Finally, it seems very questionable whether, in works of art which are so nearly contemporaneous, slight differences of artistic merit must necessarily coincide with chronological differences of a year or two.

The two novel points in these chapters are the addition of a new fragment to the western and a new name for two figures of the eastern pediment. Dr. Waldstein has justly recognised and ably explained the Pheidias character of a beautiful female torso at Venice, the excellence of which had been first pointed out by Mr. Newton; but Pheidias character does not necessarily imply either that the work is by Pheidias himself or that it belongs to the Parthenon. Our author has said all that can be urged in favour of the fragment as forming part of the Parthenon, but he has not succeeded in proving that it must be the remains of a pedimental sculpture. Moreover, the torso is certainly too large for the place assigned to it (between the Kephisos and the god with the serpent); nor is a sitting figure, instead of a kneeling or crouching one, fit for that place. As to the interpretation of the pediments, Dr. Waldstein is an enthusiastic advocate of Brunn's theory, which tends to restrain the divinities of a higher order to the central places, and to assign the two side-groups entirely to local personifications and divinities of lower rank. Dr. Waldstein is cautious enough not to enter into the details of his teacher's strange explanation of the western pediment, which would transform Pheidias's composition into a sculptured geography of Attica. As regards the eastern pediment, he expressly approves Brunn's interpretation of the group to the left as Olympos and the two Horae, and explains the corresponding group of the three females to the right as Hestia (with Leake and Petersen) and Thalassa in the lap of Gaia. I cannot help thinking that this truly Philostratic predilection for local personifications is more after the taste of the Hellenistic epoch than in harmony with the spirit of Pheidias art. On the base of the Olympian Zeus Pheidias contented himself with introducing Helios and Selene at the extremities, all the remaining space being allotted to the Olympian gods. There is not the least evidence that it was otherwise in any of the great compositions of that age. Dr. Waldstein's analogous interpretation of the western pediment of the temple at Olympia (Appendix No. IV.) will scarcely meet with approval. But, even accepting that system of interpreta-

tion, it is impossible to recognise Thalassa in that reclining female who, together with "Gaia," is placed on a rock of considerable height. The constant method employed by Pheidias to characterise the river gods—Kephisos, Ilisos, Kallirrhoe—by cutting off as it were their lower parts, as if they were covered by the water, shows how inappropriate would be a Thalassa lying on a high rock. Finally, notwithstanding Dr. Waldstein's contradiction, the group of the three females must not be divided into two groups. Our author appears entirely to have overlooked Overbeck's conclusive observations (*Berichte der sächs. Ges.*, 1880, p. 46), which have demonstrated that the three figures, in conformity with Carrey's drawing, must be placed so near together that the two sitting figures overlap one another, the "Hestia" spreading her mantle behind the back of "Gaia," and "Gaia" holding her right arm over the lap of "Hestia." This is a fact, which excludes any interpretation separating three figures so closely connected (comp. ACADEMY, 1880, p. 281).

The most interesting and most novel portion of the volume is contained in the essays vi. and vii. and the important note F. Without entering into the explanation of the central group of the frieze, where Dr. Waldstein adopts chiefly Flach's system, I have to point out the important publication of three highly interesting terra-cotta fragments, discovered in Copenhagen by Petersen, in the Louvre by Dr. Waldstein, and in the Museo Kircheriano at Rome by his pupil, Mr. A. H. Smith. These three fragments, which belong together, exhibit part of the scene with the mantle or peplos, and the group of Athene and Hephaistos, in a more perfect condition than the original marbles in the British Museum. Dr. Waldstein is inclined—in the essays themselves, for in the note he speaks much more cautiously—to see in these terra-cotta plaques nothing less than remains of original sketches by Pheidias himself, or, at least, direct reproductions of them. I should feel fully satisfied if the authenticity of the fragments could be proved beyond those doubts which our author himself cannot entirely banish after having discovered in Rome plaster reproductions of great portions of the frieze which completely agree with the terra-cotta fragments. As I know neither the originals nor the casts, I bend willingly to the authority of competent eye-witnesses, who find no reason for suspecting the antiquity of the plaques. If, then, they are really authentic, they will do excellent service in enlarging our knowledge of Pheidias's master work; and we cannot be sufficiently thankful to Dr. Waldstein for the energy he has shown, and the unremitting pains he has taken in following the intricate paths which led to the discovery of such ample and such new materials. Perhaps he will go further still, and gain fresh credit by publishing the whole series of the plaster casts, in order to establish fuller means for deciding this very important question.

In the eighth essay Dr. Waldstein endeavours to show that the column under the right hand of the Athene in the marble copy recently discovered has nothing to do with the original work by Pheidias. He is in accordance with Schreiber on this point; and

every *dittante*, we suppose, will be of the same opinion. But it is incomprehensible why a copier, whose wish to give an exact reproduction of the original is borne out by the *puntelli* still preserved, should have added such a support, of which there was no need in that small marble copy. Dr. Waldstein shares Mr. Newton's doubts whether the Nike in the original was really of gold and ivory, and whether the figure, which was about six feet high, was heavy enough to make such a support indispensable. The analogy of the chryselephantine Nike on the hand of the Olympian Zeus, and the use of the same materials in the Athene, which extended even to the reliefs on the base (*C. I. Att.* ii. 676, 13), seem sufficient to show that the Nike of the Athene was also of gold and ivory. Now it is generally acknowledged that a chryselephantine statue needed a complicated internal apparatus of iron and wood; and such an apparatus, corresponding to a life-size figure, would press so heavily on an ivory arm projecting about seven or eight feet from the main statue, as absolutely to require a support. The column introduced by Pheidias for these technical reasons formed a kind of counterpoise to the large shield and the huge serpent on the goddess's left, whereas, otherwise, the whole colossal statue being composed with strict symmetry, the place beneath the right hand with the Nike would appear rather empty.

The last essay deals with the close connexion between the Attic sepulchral reliefs and the art of Pheidias. So far everyone will agree with the author. But doubts will begin where Dr. Waldstein goes on to confine the main development of those reliefs within the period of the Peloponnesian war. Bare analysis of style is not sufficient to prove such a conclusion. Common workmen often retain certain particularities much longer than artistic sculptors; and a fuller review of the whole material leads rather to different results. And why does the author say nothing about the palaeographical difficulty connected with the introduction of the Ionian alphabet in the archonship of Eukleides?

An appendix comprises four papers before printed, of which the third, on the influence of athletic games upon Greek art, seems to me peculiarly valuable, and indeed one of the best parts of the whole volume. That important subject here receives a thorough and able discussion. The first memoir also, on Pythagoras and the early athletic statues, contains some good remarks, although the final conclusions are scarcely placed beyond all doubt. The whole appendix reminds the reader a little of the *opera omnia* which are sometimes collected after an author's death. Instead of that, we hope to meet Dr. Waldstein often again on the field of archaeological studies and enquiries.

I have thought it a reviewer's duty to indicate those points in which I cannot agree with the author's views; but I should be sorry if I should be thought to have underrated the real merits of the book. Once more I acknowledge expressly the warm enthusiasm for ideal art which pervades the whole volume, and the sharp eye Dr. Waldstein has proved himself to possess in his special line of study, namely, stylistic analysis, which has led him to several happy and im-

portant discoveries. His book will be universally welcomed as a very valuable contribution towards a more thorough knowledge of the style of Pheidias. It is unnecessary to add that the Cambridge University Press has done everything to increase the pleasure of the reader by the splendid get-up of the volume as to printing and plates.

A. MICHAELIS.

NOTES ON ART AND ARCHAEOLOGY.

MR. J. H. MIDDLETON has written the articles on "Sculpture" and "Schools of Painting" for the *Encyclopædia Britannica*.

MESSRS. CHAPMAN & HALL have in the press a book by Mr. Stanley Lane-Poole on *Art of the Saracens of Egypt*, with numerous illustrations.

MESSRS. BOUSSOD VALADON & Co. will exhibit next week, at the Goupil Galleries in New Bond Street, a collection of French and Dutch pictures, including one of the masterpieces of Benjamin Constant, "La Justice de Chérif."

We hear from Copenhagen that the Danish Government have proposed to the Parliament a pension of 2000 kroner to the widow of the late Prof. Worsaae. The proposal will doubtless be approved.

At a recent meeting of the Académie des Inscriptions, M. Théodore Reinach read a paper upon "The Coinage of Cappadocia." The coins are of both silver and bronze, drachmas and tetradrachmas. Their arrangement has hitherto been very obscure. M. Reinach attempted to classify them (1) by the similarity of portraits; (2) by a comparison of the regnal years marked on the coins, with the chronology made known to us from written sources; (3) by the examination of contemporary inscriptions. The following are his conclusions. The pieces with Aramaean legends belong to the two first Ariarathi, the Greek pieces without a surname to Ariarathus III. The other Ariarathi may be thus distinguished: IV., Eusebius; V., Eusebius Philopator; VI., Epiphanes Philopator; VII., Philometor; VIII. (never came to the throne); IX., Eusebius Philopator. The drachmas with the name of Ariarathus Eusebius may be divided, according to their types, between Ariarathus IV., V., and IX. The coins of the second Cappadocian dynasty, Ariobarzanes and Archelaos, do not present any material difficulty.

MUSIC.

RECENT MUSICAL PUBLICATIONS.

Studies in Church Worship. By J. S. Curwen. Second Series. (J. Curwen & Sons.) A few years ago we noticed the first series published by Mr. Curwen; and again we are called upon to praise the author for placing before his readers a large amount of information in clear and compact form, and for giving, in a plain yet inoffensive manner, practical hints to clergymen, and to organists and choir-masters. Mr. Curwen is a strong advocate for earnest congregational singing. At the same time he wishes everything to be done decently and in order. The innate flippancy of most of the Salvation Army tunes offends his taste; the "dispensation of the big drum" and the "overblown brass instruments" offend his ear; but he acknowledges the tremendous energy and earnestness of the worshippers, and with Christian charity says: "Things which hinder our devotion may aid theirs." Again, he admits that a singing-master would find faults in

every measure sung by Mr. Sankey; but he adds that by his fervour he so fixes our attention upon what he is singing that we do not think of his faults. Mr. Curwen gives accounts of his visits to the Chapel Royal, the Westminster Abbey choir, the choir-school at St. Paul's, and Lincoln's Inn Chapel, and speaks in the highest terms of the firm yet kindly discipline of the Rev. T. Helmore, of Drs. Bridge and Stainer, and of Dr. Steggall. The descriptions of the services at the Greek churches at Moscow Road, Bayswater, and at Welbeck Street, are exceedingly interesting. The same may be said of the paper on "The St. Cecilia Movement," contributed by Mr. Joseph Seymour, organist of St. Andrew's, Dublin. The Catholics have certainly set a good example to Protestants in trying to banish from God's house music that is worldly and indecorous. Our author has a good deal to say about Presbyterian church music, and about the "organ" controversy. This leads him to speak of organs "as they should be used." The example of organ playing in many English churches—where words are drowned in a muddy sea of organ tone—makes our author feel much sympathy with the opponents of organs. Speaking of that instrument, Mr. Curwen says laconically: "The organ is a good servant, but a bad master." We have spoken about the writer's practical way of looking at things, and nowhere is this more conspicuous than in the paper "On the Management of Choirs." But we must not go on noticing all the good things in this little volume. All who are interested in the matter of church worship will find it useful and pleasant reading. The last chapter is entitled "The Music of Sunday Schools." Mr. Curwen, however, does not confine himself to his title, but discusses style of hymns as well as that of music. He addressed a series of questions to nearly two hundred important Sunday schools of all denominations; and he quotes many of the answers, adding, of course, comments and criticisms of his own.

Music: Study in Germany. By Amy Fay. (Macmillan.) In 1869, Miss Fay started from New York and went to Berlin to study music at the Tausig-Ehlert Conservatorium. But Tausig soon gave up teaching, and then she placed herself under Kullak. Afterwards she went to Liszt, and finally to Deppe. Tausig she found impatient and terrible. When he played a few bars, and told her to do it just so, she felt "as if some one wished me to copy a streak of forked lightning with the end of a wetted match." Kullak was patient and gentle, and helped her on. Liszt was encouraging; but of Deppe, she says, "He is the most satisfactory teacher I've had yet." Besides descriptions of these famous teachers, Miss Fay gives accounts—and graphic ones too—of many musical notabilities, of concerts, of performances at the opera; also of parties, picnics, &c. The book, as Sir George Grove says in his preface to this English edition, is "thoroughly readable and amusing"; and we agree with his suggestion that Miss Fay ought to oblige us with an "equally charming and faithful account of music and life in the States." The last part, entitled "With Deppe," cannot fail to attract teachers. Herr Capellmeister Deppe is evidently a remarkable man, and every word Miss Fay writes about his method of producing tone and developing technique is most interesting. "Probably all pianists, except Liszt," she says, "might learn something from him." Miss Fay's book has been extremely popular in her own country: it has gone through no less than half-a-dozen editions.

J. S. SHEDLOCK.

OBITUARY.

THE sudden death of Mr. Joseph Maas last Saturday caused general mourning among the members of the musical profession. The famous

tenor, gifted with a fine voice, which by culture he had brought to a state of perfection, seemed almost at the beginning of a long and brilliant career; for he was only born in 1847. He was a chorister at Rochester Cathedral. In 1871 he made a favourable début at Covent Garden in "Babil and Bijou," and from that time down to his last appearance in "The Redemption" at the December Novello Concert, his fame was ever on the increase.

MUSIC NOTES.

THE programme of last Saturday's Popular Concert filled St. James's Hall, for it included Beethoven's Septett. Mr. C. Hallé played Chopin's Nocturne, Op. 9, No. 1, and Brahms' interesting, though somewhat dry, Scherzo, in E flat minor. The Chopin was given here for the first time; and this reminds us that there are other pieces by that composer, some as important, and others more so, which still await hearing. Mr. Hallé was in his best form, and, of course, received an encore. The programme included four short pieces by Schumann, entitled *Märchenerzählungen*, for pianoforte, violin, and viola (Mr. Hallé, Mdm. Néruda, and Herr Straus). They were written as late as 1853, and there is no mistaking the composer. They were admirably rendered, and will, as they deserve, no doubt soon be repeated. Mr. Santley was the vocalist.

On Monday, January 18, the programme included Schumann's fine Quartett in F (Op. 41, No. 2), and his Adagio and Allegro (Op. 70), for pianoforte and violoncello (first time). The latter work was interpreted by Messrs. Pachmann and Hausmann, though neither did it full justice. M. Pachmann played Beethoven's Sonata, Op. 31, No. 2; and we need not repeat what we said about his reading of that work when he gave it at his first recital. Miss L. Philipps was the vocalist, and received much applause for her rendering of two songs by Mrs. Maude V. White, in which she was accompanied by the composer.

BERLIOZ's "Faust" was given last Wednesday evening at the Albert Hall; and Mr. Barnby made the French composer's clever and original music sound as well as it is possible to do in so large a place. We are glad that he resisted the *encore* for the Hungarian March, and wish he had done the same for the Ballet of Sylphs. The chorus was in fine condition, light and shade throughout being well attended to. The Easter Hymn and the Chorus of Sylphs and Gnomes were most effectively sung. Of the solo vocalists Mdm. Valleria won deserved applause for her sympathetic and dramatic rendering of the Margaret music. Mr. Lloyd, of course, did full justice to the Faust rôle. Mr. B. Foote was the Mephisto, and Mr. Pyatt the Brander. There was a large audience.

THE Rev. H. R. Haweis has ceased to write musical criticism for *Truth*, but he retains his post as musical critic to the *Pall Mall Gazette*.

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